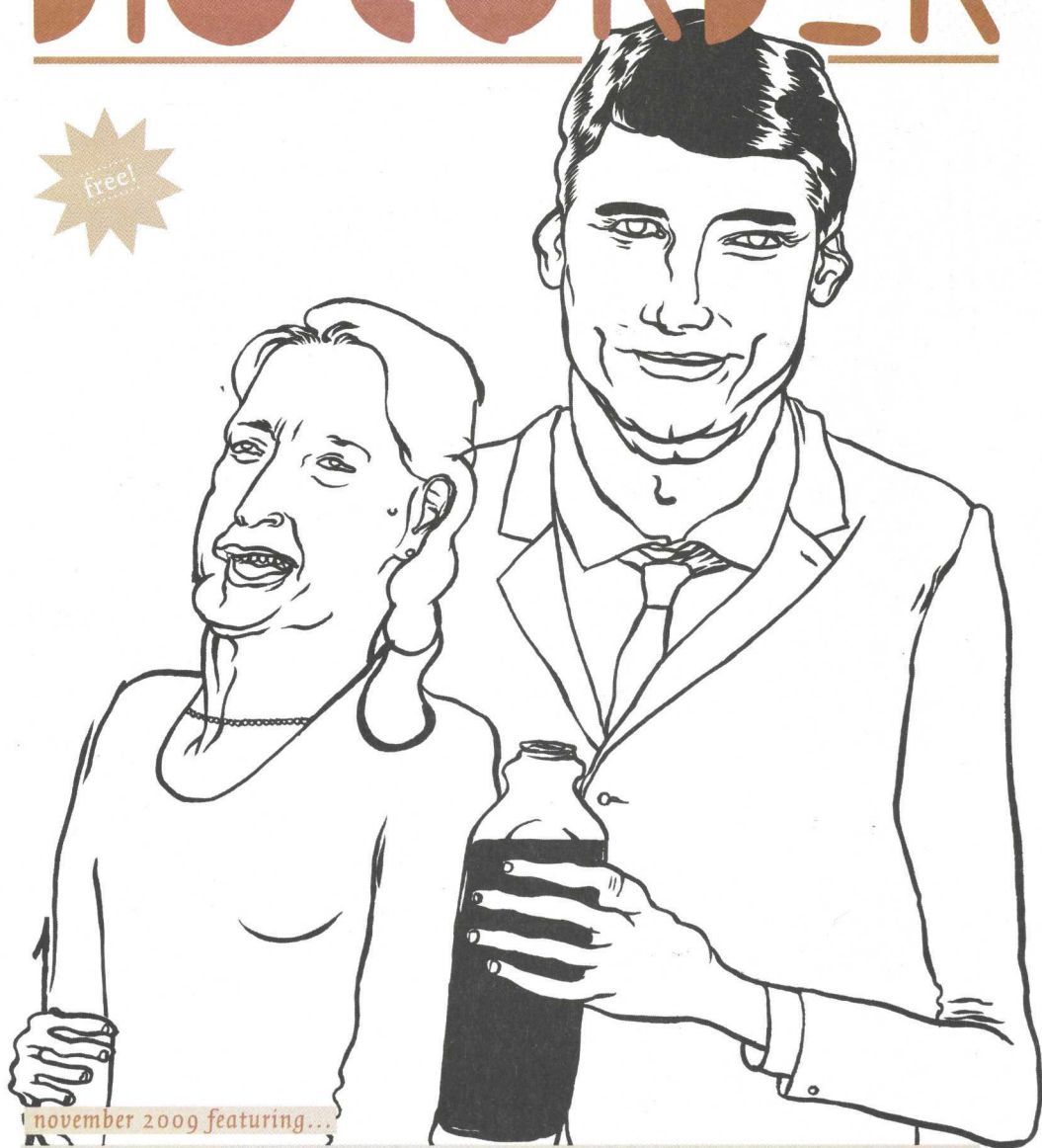


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DISCORDER



november 2009 featuring...

NEVER ON A SUNDAY PT.1 / SEAN MAXEY / MORE INSTRUMENTAL LOVE /
TRANSMISSION:TNG / BOOGIE MONSTER / CURE & HEXIDECIBEL / DJ STATIC

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Image by Sean Maxey

EDITOR'S NOTE

Dearest Discorder Reader:

From Nov. 12 to Nov. 26 it's Fundrive at CÎTR 101.9 FM. Our magazine comes out because CÎTR feels that it's important that Discorder provide coverage of Vancouver's independent music scene, as it has been for the last 25 years or so. CÎTR provides us with an office to work out of and funding to keep this magazine on the street. Discorder and CÎTR are a crucial voice in Vancouver and if you appreciate the coverage of Vancouver's vibrant music and culture that we provide, you should consider donating. CÎTR provides programming for music that could never get on mainstream radio, but CÎTR also provides a home for experimental, classical, punk, metal, reggae, bluegrass, folk and hip-hop just to name a small smattering of the genres on the station. CÎTR's DJs are dedicated volunteers who do their radio shows out of a simple desire to impart some of their vast music knowledge onto the general public.

I haven't even mentioned the talk programs that are on CÎTR, which allow listeners to hear unique shows about everything from comedy and the arts to news and sports. If you want to see all of them check out CÎTR's program guide on page 22.

CÎTR and Discorder help you learn about the things that you want to know about. We try to maintain an ongoing dialogue with you, our readers about what you want to see in the magazine. If you feel like you are a part of the CÎTR and Discorder community than you should consider donating to this year's fund drive. The money you donate

is going to go back to providing quality coverage of bands and issues that you feel are important.

Not only is a contribution to CÎTR during this fund drive a valuable contribution to your community, but it is also one that comes with prizes! If you donate \$30 you get a "Friends of CÎTR" card that gets you discounts at great local businesses (for a list of all of them see page 3). If you donate the special \$101.9 you will be given a limited edition CÎTR Fundrive T-Shirt. These shirts will only be available to people who donate during the fund drive. Last year's were designed by Sean Maxey, whose art is currently on the cover of Discorder. There's more prizes for bigger donations, but I won't spend all of this note listing them. Tune in to CÎTR during the fundraiser for more details. Since CÎTR is registered as a charitable organization, if none of the prizes appeal to you, you can still get a nice tax deduction on any donation over \$10.

If these amounts seem big, think about how much that is for a whole year of quality radio programming. A \$30 donation is only eight cents a day over a whole year of listening.

Finally and most importantly, CÎTR is the sole reason Discorder exists and ever existed. If you love this magazine please don't hesitate to donate during the fund drive. Say you're doing it just for us and let CÎTR know you care! Cheers,

Jordie Yow

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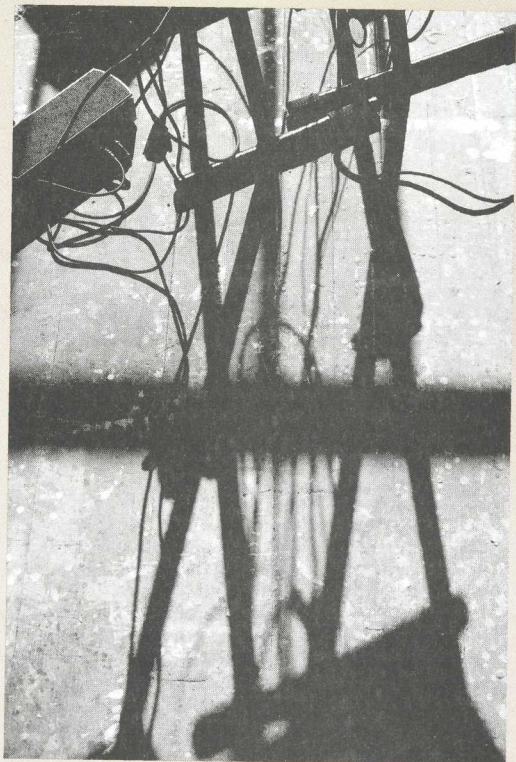
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MT-40 BY SHAUN STANDER

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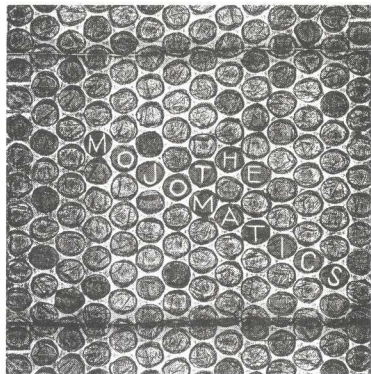
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The Mojomatics: Douchemaster Records (www.myspace.com/douchemasterrecords)

Psyched To Die: Dirtnap Records (www.dirtnaprecs.com)

Buzzer: Tic Tac Totally Records (www.tictactotally.com)

The James T. Kirks: Eat Shit & Die Records (www.myspace.com/eatshitanddierecordings)

Hark! Do you hear what I hear? 'Tis the scratch & pop of vinyl records my friends. Another month has passed and we have more delights from the world of wax to tell you about.

A day of musical mayhem recently rained down on Portland in the form of the Scion Garage Fest and yours truly saw an absurd amount of hip shakin' combos from all over the planet. One band of note (and there were many that received my adoration) that kept me buzzing was **the Mojomatics** from Italy, who should have busts in their likeness adorning many a great hall by the time you read this. Their take on the traditional blues formula is diluted with punk, country and pop that can only be described as amazing. For only two dudes (guitar and drums) this is a feat in and of itself. Their latest single is a perfect introduction to the push and stomp of this duo (even though they have released at least two full-length albums and a boatload of 45s) as it displays these subtle shifts in style quite well. "Another Cheat on Me" storms out of the gate like **the Flamin' Groovies** on speed, catchy and cantankerous with a wailin' harp bringing the track to a fever pitch. "Down By The Graveyard" rolls and tumbles like a Spaghetti Western soundtrack complete with what sounds like a mariachi trumpet announcing the death of another outlaw. Highly recommended.

No visit to Portland would be complete without a trek to Green Noise Records and the home of Pacific punk label, Dirtnap Records. This great label has churned out a ton of hits in its short career and **Psyched To Die** can be duly added to the roster. Straight out of the concrete jungle of New Jersey and featuring a member of a past Dirtnap band (**the Ergs!**) their **Scatterbrained** EP is a shot to the gut of early '80s hardcore and late '70s punk. With bleak lyrical leanings, "Admitting Defeat" and "Conditioned To Fail" are perfect examples and its tough as nails delivery is sharp and fast and to the point. If you like

Minor Threat, Zero Boys and the Descendents then you'll be moshing your heart away to **Psyched To Die**.

Another label that can do you no wrong lately is Tic Tac Totally Records based in Chicago. Most bands who call this company home fall under the "punk" moniker from the **Suicide**-styled **Static Static** to the quizzically named troubadour known as **So Cow**. Everything released up to now has been the bee's knees. Now comes **Buzzer**, an unabashed throwback to the proto-punk vibe of the late '70s with their newest slab, "Teacher's Pet" backed with "Stunning Freak." These tracks are best played at your next basement kegger, while doped-up guys sloppily hit on all-too-knowing girls with the **Rubber City Rebels** and **Slade** also spinning on the stereo—pizza boxes littering the cigarette-laden carpet and the smell of cheap musk and hairspray hanging thick in the air.

I'll use the last remaining space I have to talk up Edmonton's bad-ass ambassadors of surf rock swagger, **the James T. Kirks**. After numerous years of splitting time between cities and band members, the brothers Wright (Ted on guitar and Rob on bass) do no wrong on their latest effort for the faithful who've been shining up their rods and greasing their boards in anticipation of this release. "Theme From The Twilight Living Room" immediately conjures up Calgary's much-revered instrumental combo **Huevos Rancheros**, with a high guitar crunch factor and ball-busting bottom end. "Deadwood" and "Dragstrip Deathroll" are cut from the same cloth as **Link Wray** by-way-of **Social Distortion**'s twang-infused punk vibes. This takes the checkered flag on all accounts and you can help celebrate their victory lap to Vancouver on Nov. 7 at the Fairview Pub with the supercharged **Jolts** and fellow motorcycle maniacs **the Vicious Cycles**.

As you were! More next time!

// VENEWS

BY JORDIE YOW

ILLUSTRATION BY LINDSEY HAMPTON



The Safe Amplification Site Society unveiled a database of local all-ages venues in Vancouver to the public via their website last month. This database is in the form of a Google Spreadsheet and can be found at www.safeamp.org/resources.

The spreadsheet contains an extensive array of information that would be useful to someone wanting to book a show. It not only contains the basics like contact info for booking, addresses, and how venues like to break down the money, but also almost anything else a show promoter might be interested in knowing about a prospective venue. This includes information such as volume and genre limitations, sound system specifics and the amount of staff they have available to help things run smoothly.

"Hopefully it will be useful to people," Ryan McCormick, a director at Safe Amp. who spearheaded the project, said over the phone.

McCormick said the young society, dedicated to running the ideal all-ages venue in town, had been working on this project "off and on" for about six months. It contains about 50 venues in total, though some of them are a little difficult for your average promoter to book. The Secret Space is so secretive about their information that the only info in the database is their name, and BC Place is a little on the large side for most people looking to book a show in town.

"If ever I fulfill my dream of getting Bryan Adams to play a Safe Amp. show we'll have that information," joked McCormick.

The existence of this database does show that there's no shortage of all-ages venues in town, but McCormick said that there is no all-ages venue in town that provides everything someone throwing a show might want.

McCormick pointed out that there are lots of venues on the list that can be booked, but that each of them has its drawbacks, whether it's that the venue "only allows blues bands or [doesn't] have a PA or costs \$600 a night."

McCormick also pointed out that, before it was hassled by bylaw inspectors into shutting down, "Hoko's was pretty much the closest to perfect we had."

McCormick hopes this database will serve a second purpose—to use it as a piece of evidence when they are pleading their case for funding—to show that there is no venue out there that will fill the void that Safe Amp. hopes to fill.

For more info on Safe Amp. or to get involved or donate visit their website at www.safeamp.org. If you would like to have something added to the database or if you find any inaccuracies, send an email to secretary@safeamp.org.

IN OTHER NEWS:

We are sad to announce that Goonies, the Downtown Eastside art gallery and sometimes music venue, has closed its doors.

"It wasn't as collective as I thought it was going to be," said Merida Anderson, who ran Goonies up until its closure. Anderson enjoyed running Goonies, but found it too difficult to sustain entirely on her own.

"It was inevitable without finding enough help," she said.

Anderson will continue to keep herself busy running a supper club and the occasional show from her house and is part of a banjo duo with Discorder's art director, Lindsey Hampton, currently known as the Friendship & the Fawn.

Funky Winkerbeans will also be hosting many fewer shows in the future as both their weeklies (which hosted bands), No More Strangers and Good Burger, decided to leave the venue on Oct. 22. The promoters for the nights left after the owners of Funky Winkerbeans attempted to impose new conditions on them.

Tristan Orchard indicated that the venue owners wanted to make more money and wanted to take the door cover and guest list spots from the promoters.

"I give the venue respect for having live bands and I understand this happens all the time with venues wanting to make money," said Orchard.

"[No More Strangers] isn't even something that we've been making money on," he went on, pointing out that it would be impossible to run the event without the money they were bringing in from the door.

No More Strangers seems to have at least found a temporary home at the newly opened Smiley's in Vancouver's downtown financial district. "We're going to try it out and see how we like it and how the venue likes it," Orchard said. Keep your eyes on the No More Strangers Facebook page or on winnicooper.net for updates on their venue changes.

Good Burger has moved at least one show to their old home, Babar, in the Downtown Eastside.

The Royal Unicorn Cabaret may no longer exist, but in its location a new bar called Fortune Sound Garden has recently opened. Though it mostly seems to be hosting a series of DJ-based weeklies, it can still be used as a venue as is evidenced by the No Gold release show that took place there on Oct. 27. Hopefully, they will start booking some more live acts in the future.



NEVER ON A SUNDAY / PART ONE

A GUIDE TO WHERE TO PARTY EVERY WEEK

ice cream social psych night. damaged goods
no more strangers glory days

ILLUSTRATION BY MÉRIDA ANDERSON

MONDAY

Ice Cream Social

VENUE // HONEY

MUSIC // '50S AND '60S JAMS

DIS // TYLER FEDCHUK, CAM DALES, TREVOR RISK

COVER // FREE BEFORE 11 P.M., \$6 AFTER

DRINK SPECIALS // \$4 SINGLES

\$7.25 DOUBLES, \$4.50 BOTTLES OF KOKANEE

Out of every bar and club night that I've ever been to in Vancouver, Ice Cream Social would probably be my pick for the best music. At the very least, they play the best tunes for dancing. It's pretty rare that I make an appearance on the dance floor, but when they're playing this music—think the Supremes, Jackie Wilson, Chuck Berry, the Beatles—then I'm out there cutting a rug.

And so is everyone else (albeit in a much more coordinated and rhythmic manner). I don't think I've ever seen another club with such a high proportion of the guests dancing—on a Monday night no less! At the night's swingin' peak (around 1 a.m.) on my most recent visit, I would estimate that 95 per cent of the clientele were twisting the night away and singing along. There were almost no wallflowers in this crowd. Bonus: they played one of my all-time favourite songs: Jimmy Soul's "If You Wanna Be Happy."

Ice Cream Social has been going strong for three years now and during that time it's moved to Honey from its original home at Shine. It caters to a pretty diverse crowd of guys and gals (and noticeably more gals than guys, at least on my visit), mostly in their 20s and early 30s, but with some older than that. It's such a pleasant crowd that it's difficult to imagine anyone not feeling welcome. People seem to be more concerned with enjoying themselves than with looking cool (but that's not to say that there won't be some exceptionally stylish hip cats, because there certainly will be).

It's also the only night in town that plays music that my father would like, at least until someone starts "Tony Bennett Tuesdays."

—Dan Fumano

WEDNESDAY

(except the last Wednesday of the month)

psych night

VENUE // THE ANZA

MUSIC // RARE EARLY PSYCHEDELIA

DIS // JOSHUA MAGNETICIRING AND BROTHER JOE

COVER // \$2

DRINKS // \$3.75 BOTTLES OF ROCKY MOUNTAIN

PILSNER, \$4.50 PINTS OF BIG ROCK

TRADITIONAL ALE

Situated closer to Main street than downtown, Psych Night is almost a neighbourhood hangout for music heads in East Van. There's less dancing at this weekly than most as it is more suitable for conversation over a few pints (or a joint beforehand, if that's your thing). The night is a great place to go if you're looking for somewhere to drink on a Wednesday and of course if you are interested in psychedelic music. The music is from the extensive collection of the Joshua Magnetizing and Brother Joe, who obsessively collect old psych music from the '60s and '70s. They mostly play off of their computers.

"The advantage of the computer is that we can play stuff that you couldn't even find [physical] copies of," said Magnetizing.

"If you could find the record you'd be paying \$1,000 for it," Magnetizing went on with a chuckle.

They play predominately psych, but aren't strict and will stray into other related genres. The night has been going for two-and-a-half years now and reached a peak of popularity over the summer, which made the Anza enforce a \$2 cover on the night.

"The Anza had to start doing that because it kinda got too crazy for awhile," said Magnetizing. If the night dies down, the cover might disappear. It's in place to keep things from getting too busy, not to make the organizers loads of cash.

—Jordie You

FRIDAY

damaged goods

VENUE // THE ASTORIA
MUSIC // ANYTHING/EVERYTHING

DJS // SEX ATTACK!

COVER // \$4

DRINKS // \$3.75 BEERS, \$3.75 SHOTS, \$5.50 DOUBLES

Maybe it's where society is damaged. Maybe it's damaging boundaries. Maybe it's the remaining damages from a party gone overboard. I don't know, but I might have brain damage after a night of Pilsners and Jäger, Fireball and tequila. But who could resist those prices?

"It's where the poor kids come to drink," joked Damaged Goods promoter Dustin Bromley. (More like punks meet hipsters meet... Vespa owners?) Though not surprising, the mandate is cheap drinks, considering the night was envisioned mid-bender by Bromley and co-promoters Jake Madison and Jordan Hudson. Aside from an easy time on the wallet, Damaged Goods has some interesting substance to it.

Like the odd array of drink specials, this night has many different personas. The promoters are also the resident DJ team Sex Attack!, who share the decks and play smooth mixes from what I would call the anything/everything pile. Tunes are by Boney M, Springsteen, Queen, Little Richard and even Aqua; they definitely don't lack imagination. Just to put in an extra component of schizophrenia, each week also features some independent live bands. They've had Colourbook, Defektors, Junior Major, MT-40, Fake Shark-Real Zombie

and many others.

"Our goal is to promote great Vancouver music," Bromley explained. "We want to get exposure for unknown bands. At the same time we tie in club music to attract that scene and show people where that music originates from."

With some great intentions and a scheiße ball of influences, Damaged Goods becomes difficult to define musically. Bromley tried to sum it up thoughtfully "fun... metal.... aaand... [expletive deleted]."

He's right. Damaged Goods definitely has a good sense of humour with a hard metal edge. And although this night's "damage" may be a multiple personality disorder, there is something intriguing about never quite knowing what you can expect.

—Tamara Lee

SATURDAY

No more strangers

VENUE // FUNKY WINKERBEANS SMILEY'S (FOR NOW)

MUSIC: INDIE POP AND THROWBACKS

DJS: THE WINNIECOOPER.NET DJ COLLECTIVE: TRISTAN ORCHARD, HUNTER EVEN AND CHRISTIAN FLORES

COVER: \$5

DRINKS: \$1.50 BEERS, \$3.50 JÄGER SHOTS, \$3.75 SINGLES, \$6.50 DOUBLES, \$11 PITCHERS

[ed. When we covered this No More Strangers was still happening at Funky Winkerbeans. It has since moved, for more info on the reasons for this check out Venues on page 7.]

The Vancouver music scene needs more people like Tristan Orchard, the organizer of No More Strangers, a showcase of local bands and DJs taking place every Saturday night at Funky Winkerbeans. In a recent phone conversation Orchard told me, "In the beginning the space wasn't equipped for live gigs at all. I was doing everything, including renting and transporting the sound gear to and from Long & McQuade. It was slow at first but now No More Strangers seems to be gathering steam. It's great to see."

This past Saturday was no exception. "It was the most successful No More Strangers evening yet," said Orchard. "We had some of the local scene's best live bands playing to a packed house." Mingling with the varied crowd, it was apparent that people wanted to see fresh new music, and though a large

contingency of folks were there to witness Basketball, they were also quite receptive to whatever was put in front of them. Whether it was the fun DJ sets offered up by Orchard, Christian Flores in between bands, or the high energy acts themselves, the people were there to receive. The bands were fun and all put on a heck of a show. Boogie Monster, with its hyper-frenzied freak out noise jazz from another planet, impressed the crowd and set the stage for a blistering performance from electro pop-punks Gang Violence, who sounded fantastic and gave it their all. But this night truly belonged to Basketball, a Middle-Eastern influenced percussive dance outfit that gets bodies jumping. If music can get you high then these bands were the stimulant on this evening, and if interesting new music is your bag then No More Strangers is the place to be on a Saturday night.

—Nathaniel Bryce

SATURDAY

Glory Days

VENUE // BILTMORE CABARET

MUSIC // DANCE/ELECTRONIC

DJs // MY!GAY!HUSBAND! & SINCERELY HANA

COVER // \$10

DRINK SPECIALS // \$3.50 CANS OF PBR, \$4.00 JÄGER & FIREBALL

SHOTS, \$4.50 SINGLES, \$6.75 DOUBLES

Glory Days had club patrons bumping and grinding until wallets fell out of back pockets. This event is great not only for pickpockets, however. A cold PBR and swaying to the beat make for a good time. Feet flooded the hardwood dance floor to hoof it for electro, house, oldies (but goodies), and an immense selection of remixes by DJs My!Gay!Husband!, Sincerely Hana, and on this night, special guest DJ Genie.

Tables fashioned out of old Pac-Man & Frogger video games were also a great way to take a well deserved break from the sweat-mongrels who populated the dance floor. The line-up for the bar was never too long, and the chairs were just comfortable enough to cradle a newborn infant. I can see why they'd have troubles ousting inebriated folk out of their leather backed horseshoe booths come closing time. If you imagine a comfy caravan with royal red wallpaper and an arcade game table you might get a faint idea about the decor.

Glory Days features electronic bands, and anything from psychedelic surf rock to the more non-chalant sounds of indie or New Wave. The stage is quaint, tucked neatly behind the dance floor to create an intimate live venue for music. The venue has featured such bands as the Blue Violets, Fan Death, MYTHS and often features special guest out-of-towners. The mood? I'd hate to stab this as a hipster hangout, it's taboo these days. Everyone was just the right amount of friendly. The variety of people (and ages, mind you) was a wide spectrum, and nobody would be out of place here. Believe me—I went alone.

To experience the glory, one only needs rhythm and a small purse of change for cheap beer. Glory Days at the Biltmore Cabaret is, as the name states, a short trip into a hot nest of glory where there is cheap beer and amazing music.

—Trey Taylor

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THE MUSIC INDUSTRY

// BY BRENDA GRUNAU
ILLUSTRATION BY NATHAN MATTHEWS

THE NEXT GENERATION

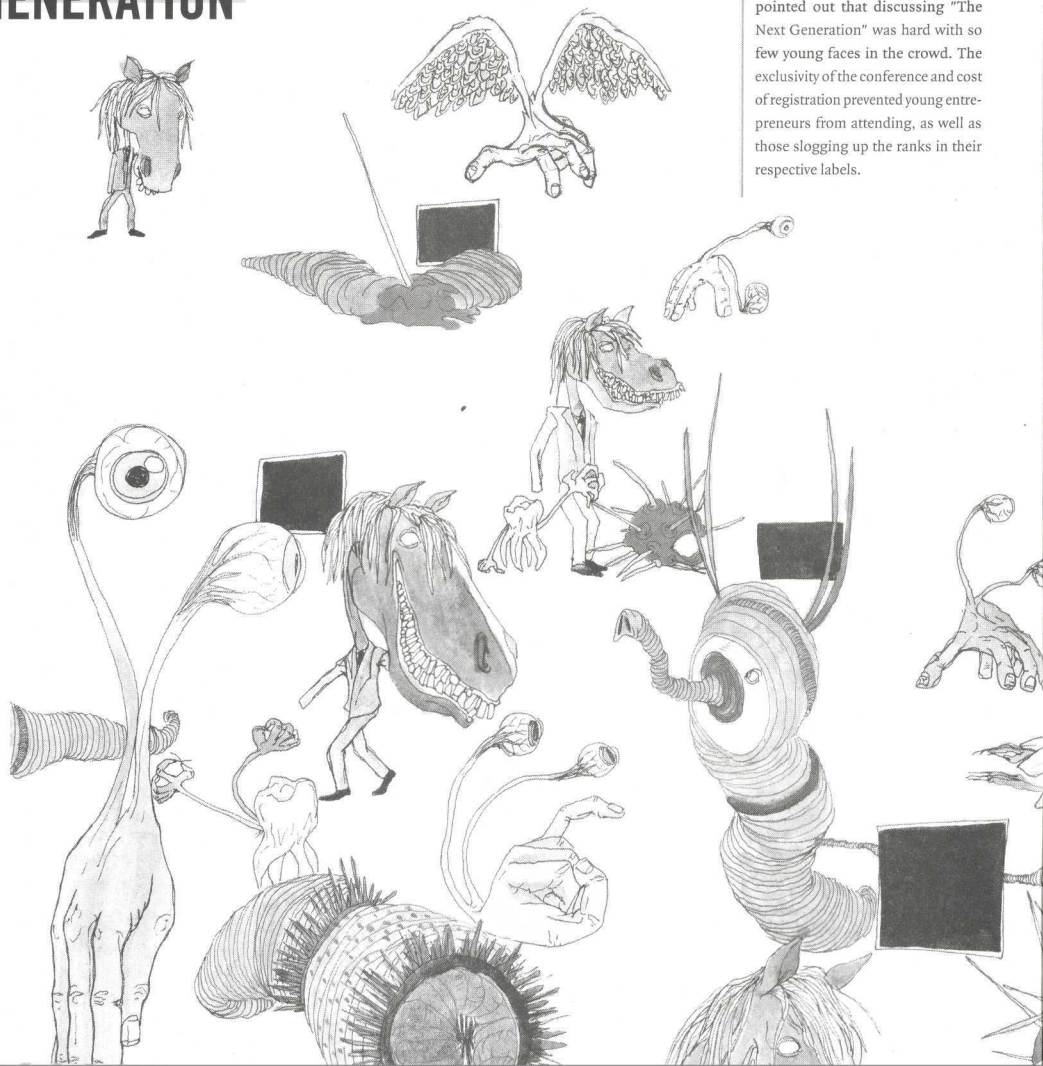
Have you ever wanted to work in the music industry? To combine your business acumen and passion for music with scruffy haircuts, smelly vans, sticky venue floors and electronics? At this year's Transmission conference in Victoria, one of the discussion topics was Next Generation Leadership. The Transmission guide quipped, "Are our industry's silver-

backs ready to embrace the young gorillas who are more quickly adapting to the fundamental changes that are effecting how the next generation is consuming creative content?"

Transmission is an annual "boutique" music conference—an elite gathering of music executives and related industries. After begging admission for a second year, I had the

opportunity of listening to an eclectic cross-section of people representing artists, labels, internet providers, publishers, mobile devices and other digital media.

Transmission also quoted Vered Koren from EMI Canada: "Music is not just being consumed by middle-aged men. Enough said." And, looking around, the conference room was full of middle-aged white men. Ironically, artists weren't welcome at the table, and one younger delegate pointed out that discussing "The Next Generation" was hard with so few young faces in the crowd. The exclusivity of the conference and cost of registration prevented young entrepreneurs from attending, as well as those slogging up the ranks in their respective labels.



Discussion circled the following ideas: the industry is currently shrinking, there are few footholds for entrants, and there is no time for mentorship. Instead of starting at the bottom, young people are bypassing their elders bent on protecting their empires, and starting innovative new companies. However, a healthy industry would breach the disconnect between the experienced industry exec and the young innovator. And, how does mentorship happen if newbies have to carve out their own niches?

Upon my return to Vancouver, I checked in with several Vancouver companies to see how they mentor and train young people. I started with Bill Baker, who started Mint Records with Randy Iwata in the halls of CTR. "I don't think either one of us had any desire to work in the record indus-

try. If anything we found it a little bit grim," commented Baker.

"Randy and I had worked at CTR for so long, we'd become very familiar with the industry," said Baker. "We'd been working with record labels at the station and it became something we were addicted to almost ... The label was a way of finding something we could do that felt the same and still in the same area of interest without being there."

Baker and Iwata had mentors from other labels who helped explain the nuts and bolts of the business. Baker noted people at Cargo Records and Netzwerk, and most importantly, an entertainment lawyer who explained the legal aspects of the business.

Paying it forward, Mint has had two years of non-stop interns from Capilano University's arts and en-

tertainment management diploma program. Mint integrates their interns into all aspects of the business and includes them in the weekly conference meetings. "We try to be very inclusive with the folks that do intern with us. All someone needs is the desire to do something," Baker added. "We've had so much luck with people who have taken initiative and gone for it."

Initiative is also required to get that first toehold. After learning about an opening from a friend, local songwriter Katie GoGo walked into S.L. Feldman & Associates with her resume to snag an internship. S.L. Feldman is one of Canada's top three booking agencies, representing Norah Jones, Bryan Adams and Sarah McLachlan (and Discorder friendly bands like Bison B.C., D.O.A. and You Say Party! We Say Die!).

GoGo tested out the business side of the music world in the licensing department with orders to find a theme song for a show on MTV. Unfortunately, her time there was short-lived when S.L. Feldman made cuts to the department. GoGo enjoyed the steep learning curve, but plans to go back to school in September before jumping back in. "I think now's a great time to learn about what you want to do ... so that when the economy's in a better place they can be ready for it."

Justin Wachtel began his career by researching entertainment companies and landing an internship at MTV. From there, he interned at Frontside Promotions Group and returned for a part-time position after graduating from UBC. Wachtel's role in the company grew and he's now a product manager focused on radio promotions.

"Because of the climate of the industry, it's a very difficult one to be involved in. It takes a lot of work and a lot of dedication and a lot of passion for the industry. Don't be deterred or discouraged by the initial resistance you might get—or the hard work," Wachtel said in reference to the changing industry.

The key seems to be working for free—getting that internship and proving your worth. Unfortunately,

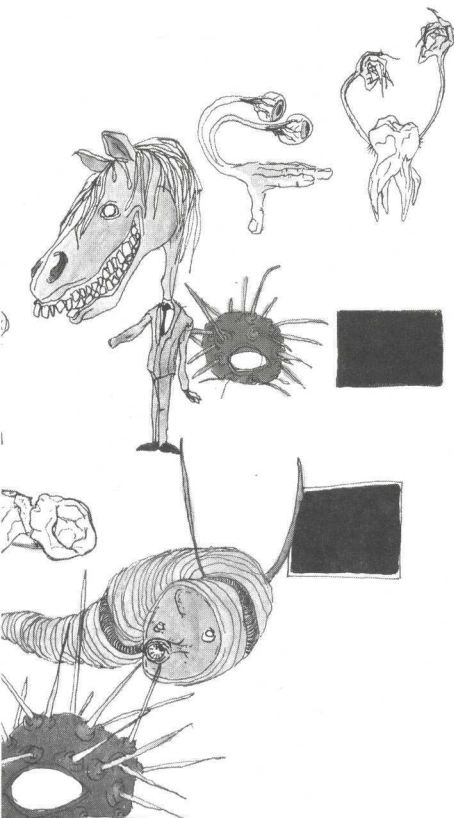
this only works if you are young and have nothing to lose, live with your parents or sold your stocks before the recession.

But beware the thought that formal education will get you ahead in the industry. A study prepared for the Cultural Human Resources Council of Canada entitled *A National Training Strategy for the Canadian Music Industry* describes the need for business training in today's industry and the low regard of the industry for education. The study states that "the Music Industry has been largely not supportive of or not satisfied with the efforts of the formal education system ... most practitioners within the Music Industry attribute their knowledge and skills acquisition to on-the-job training and/or being self-taught. They rank formal education very low on their list citing lack of time and high cost." Formal education only tends to open doors by creating internship opportunities.

"I think you need a general foot in the door before you can pry and start asking in depth questions about the industry," Wachtel said. "You need to earn an insider's trust before they start giving you all this information and introducing you to people." Echoing Baker and GoGo, Wachtel also found people willing to help him along the way.

"Since I got hired at Frontside, the owner of the company [Geoff Goddard] has become a mentor to me. Being in the industry since he was 17, he has this wealth of knowledge that he's been able to pass on to me."

Once you break in, it's all a matter of hard work—showing up and getting the job done. "Young people are the best people to work in the industry because they know what's fresh, they know what's coming up," GoGo added. "But it's still a long haul to have the payoff for it—you have to put a lot of hard work in to reap the benefits." Gather up your courage and go get that internship.



«boogie monster»

BY NATHANIEL BRYCE
ILLUSTRATION BY TJ REYNOLDS



The name Boogie Monster may suggest beefy funky out dance parties ripe with horn sections and DJ's scratchin', but you ought not to judge a book by its cover.

"I got Boogie Monster from a Gnarl's Barkley song of the same name," guitarist Ben Fussell revealed. "The title and song itself captured what I wanted the band to sound like: something crazy, but also fun and cartoony like Looney Toons—full of intensity and childlike enthusiasm."

These words certainly can describe the band, both in the musical department and how they play. Though the music can be crazed and massive in sound as Fussell pulls complex chunky riffs from his guitar and Tony Dallas' ridiculous, energetic drumming style constantly threatens to blow the house down, there is a light-hearted and humorous quality to the music. It really is like watching a couple of wild cartoon children letting loose with musical instruments.

With influences steeped in the post-rock and ambient noise genre, bands such as Godspeed You! Black Emperor and avant-garde guitarist and composer Glenn Branca play a role in Boogie Monster's ambient guitar and drum-heavy sound. Along with Rage Against the Machine's guitarist Tom Morello who inspired Fussell to pick up a guitar, it was At the Drive-In that helped to shape what Fussell wanted in a band.

"They raised my expectations more than anyone else about what I could demand from a band in terms of live presence, musical creativity and work ethic," said Fussell, "I'd never heard a band sound so passionate and intense on CD, and they moved around on stage with a frenzied grace that I've never seen matched since."

Also influential was Providence, Rhode Island noise duo Lightning Bolt, who upon first hearing, gave Fussell the confidence that a two-piece band could cut it. "Lightning Bolt holds a special place in my heart," Fussell shared. "They take simple ideas and blast them into the stratosphere with unbridled enthusiasm. They're the only band I've listened to where I feel like their virtuosity fully services the music. There's something visceral about it that I don't feel when I listen to other technical bands."

Formed in 2007, Boogie Monster didn't actually play their first live gig until January of 2008. Soon after that gig, then drummer Owen Lewis had

to leave Vancouver in April for university, which sent Fussell on the hunt for a replacement. Enter Tony Dallas, who came highly recommended from the SSRJs, a band he had previously played with and who Fussell had seen at various shows around town. After checking out a Boogie Monster show in March at the Astoria, Dallas was down for trying out. And during that first audition it was clear that he was a sure fit.

"The first time we rehearsed I think I laughed in disbelief. I couldn't believe the spectacle before me," said Fussell. "He's such a charismatic and natural performer. Sometimes at shows, especially the early ones, I'd start to laugh during our set because his drumming overwhelmed me. It's such a privilege to play with him and he adds so much to our performances and sound. I don't know what I'd do without him."

Indeed, the man is something else to watch. Constantly throwing every fibre of his being into playing, rolling and filling all over his drums, he does not stop his hyper-kinetic energy until the end of the set. "The Sled Island Festival was a testament to Tony's power as a performer," Fussell shared. "He ran outside the venue and danced in the street during our set, distracting a couple of drivers [and] causing them to crash. He was ushered back in by staff before anyone could figure out what had happened."

With a CD in the works over November and due out in December followed by a West Coast tour, as well as a good string of appearances in town and at festivals such as Music Waste and Pop Montreal, it seems that Boogie Monster is hitting its stride with audiences. Even if they don't know what to make of the music they still find themselves appreciating it.

"My ultimate goal is to tap into a free-spirited immediacy, taking simple riffs and adding as much density as possible so that it sounds like a freight train that's about to derail but never fully loses control," Fussell said. "It's an aesthetic I like and strive for. I never intend for the band's music to be confrontational or aggressive. Like hearing Lightning Bolt or Melt Banana's Cell Scape records for the first time and thinking they were kick-ass, amped up rock records. They're fun for me to listen to. That's all I've wanted Boogie Monster to be: a fun, amped up rock band."



// BIG BASS BOOMING

BY DASHIELL BRASEN
ART BY AISHA DAVIDSON

Local residents DJ Cure and Hexadecibel are helping take Canadian bass music to new heights. Together the two DJs have served up hysteria inducing dub tracks for the last year at Goldie's Lounge, turning the basement of a Pender pizza joint into one of Vancouver's (literally) hottest night spots.

Cure and Hexadecibel are not alone in popularizing the dubstep movement. With dubstep artists like Rusko remixing Katy Perry and Kanye West on big time indie electronica imprint Mad Decent and Chase & Status lending their "Eastern Jam" out to Snoop Dogg for "Snoop Dogg Millionaire" (which was coproduced by R&B and hip-hop mainstays Kurupt, Murs and John Legend, and features Slumdog Millionaire star Tanvi Shah), yesterday's underground subgenres are crossing over into the main stream.

"I like to try and create music that can be felt, whether someone is on the dance floor or listening in headphones. I like to fuse traditional musical elements and instruments with futuristic sounds and palettes. I want to keep the listener interested. For this reason, I often try new techniques on different projects, just to keep things different," he said, explaining his own style.

"When I DJ out, I go hard or go home. I like to play big tunes with lots of energy. I tend to touch down on all ends of the spectrum on my radio show on

SUB FM. I'll play anything from bangers to deep, techno influenced [music], to hip-hop-fused weirdness," said Cure. Mirroring Cure's experimental ear, his label Auctef's releases are dark, techy, glitchy and unafraid of the 4/4. [ed. Ironically in dubstep the 4/4 time signature is considered experimental.]

While Auctef Recordings (www.auctef.com) is showcasing the best the Canadian beat scene has to offer, Hexadecibel's sets for Rob Booth's Electronic Explorations podcast (electronicexplorations.org) has attracted unprecedented attention for Canadian dubstep. Hexadecibel first recorded a collaborative set with Vancouver's most prominent bass crew, Lighta Sound. Booth then selected him to mix one of his own. Both sets have been downloaded over 10,000 times.

"This podcast was very significant to me," said Hexadecibel. "It gave me the opportunity to showcase some of my newest songs, demonstrate my mixing skills, and, most importantly, promote my current and future releases ... Once my release [Prism EP] on Mindset hits shelves, I will officially be the first dubstep artist in Vancouver to have 12" vinyl pressed and distributed through a major global distributor. Then the snowball really gets rolling, as I have four more vinyl releases lined up over the next 12 months." Prism is available on websites

// DJ CURE & HEXADECIBEL CONT'D

*"WHEN I DJ OUT,
I GO HARD OR GO
HOME."*

like Boomkat (www.boomkat.com), Juno (www.juno.co.uk), Chemical (www.chemical-records.co.uk) and Redeye (www.redeyerecords.co.uk).

Back at home, energized by bass music's constantly merging and shifting array of new styles, Cure envisions his label "mutating into an out of control beast," housing a "sub-sub-genre not even invented yet." With Aufect's digital releases reaching the top 10 on electronic music website Juno's online music downloads (www.juno.co.uk), it's a good indicator that Cure's mutations will be heard soon enough.

Cure owes Aufect's early success to knowing some talented producers. DZ, who was featured in ATM Magazine's "Leaders of the Nu Skool" article, and Lootech, of Bombaman and XI, put their faith in him and helped him get Aufect started. "Now I run the label myself... My girl does all the accounting and paper work, and my boy Nick Lazerface is A&R and is repping as a DJ in Montreal," Cure said.

Cure brought his girlfriend from Ontario in 2007 with the express intention of starting a dubstep label in Vancouver. He describes the crowds here as "real music lovers," who "just go off!" He feels the city can stake a claim as "one of the top three cities representing dubstep in North America, maybe even number one."

Hexadecibel agreed, "People's acceptance of the sound in general, and willingness to hear new music, [makes Vancouver's dubstep scene unique and special]... The 'heads' in this city are well versed in electronic music... the local producers, DJs, promoters, etc. It seems like a very fertile place for creative people, and what's better is that almost everybody involved in the scene here is cooperative and helpful."

"I think dubstep is showing signs of going mainstream," Cure added. "[But] I've never been happier with bass music as a whole."

Hexadecibel followed up, saying: "It's an exciting time right now, with bass music reaching around the globe and more and more talented people joining

the ranks daily. I am truly amazed, literally every single day, with the level of creativity and talent I see from younger and younger producers, not to mention the old hats who have been at it in the music biz for years who are again hitting their stride with a renewed interest in music. I think dubstep is a conduit, a place where people from so many other disciplines are coming and bringing their experience to create something totally new and fresh."

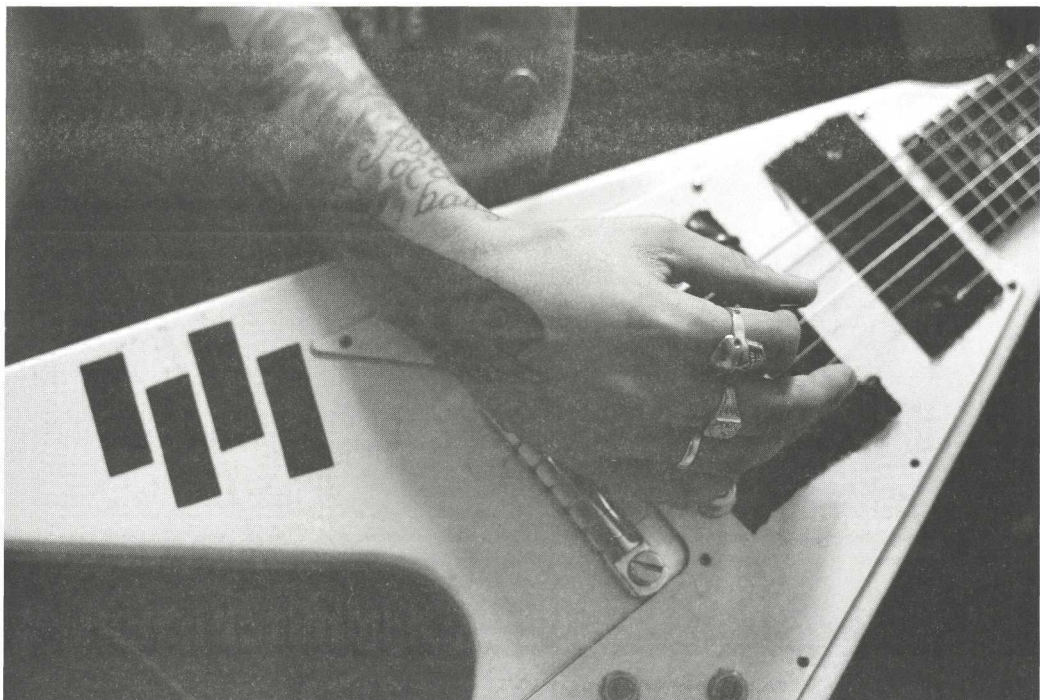
In the same vein, Hexadecibel has helped to revive the audience driven label Pressing Issues (www.pressing-issues.com), to keep things different. Hexadecibel is one of the label's committee heads, who are responsible for whittling down demos presented by their online community and presenting them to be voted on for potential pressing and releasing. The label has successfully released two 12-inch vinyls which are distributed by ST Holdings UK and is getting a third installment going.

"We will be creating an active poll for dubstep fans to vote on in mid-November, and the vinyl will likely hit shops in late December or early in the new year," Hexadecibel added. "We've pre-signed our A-side for the album, [XI's 'Gravity']. 'Tis a big tune."

In the meantime, if you want to catch Cure, he'll be at Goldie's on Nov. 6.

"Goldie's Fridays will be no longer be a crunked-out-thrust-womp-raver-bass party spot. Not to worry, though, the night will still be there. Just chilled out though with more of a house and two-step vibe," he said. On Nov. 13 he's opening up for the Dub Police label owner, Caspa. He'll play Nov. 20 at the Suave Assassins One Year anniversary party, and on Nov. 27 at a venue that has yet to be announced, so keep your eyes peeled and ear to the ground. He also has a new residency, Whatever's Dope Wednesday, every Wednesday in the backroom at Shine, hosted by Emotionz. Check out his radio show every Thursday 6 to 8 p.m. on SUB FM (www.sub.fm).

Hexadecibel regularly releases tracks on his website at soundcloud.com/hexadecibel.



////////// DAN AND OF BISON BC

**"I GOTTA LET
THE KIDS KNOW WHAT'S UP"**

Dan And, the amiable guitarist-vocalist for Vancouver's reigning thrash metal kings Bison BC, was more than happy to welcome us into their jam space and show off the instruments and gear that mean so much to his band. "As nerdy as it is, I love my gear," And said. "I think it's probably just the fact that we're poor as fuck and we work our asses off to buy our own gear."

If you've seen Bison BC play in the last year, you've likely noticed (and had your face melted by) And's distinctive Gibson Flying V guitar. "I have a [Gibson] SG that's the same colour and I kept breaking the headstock and I had to get it repaired a bunch of times. Actually that's where it is right now, getting repaired. So I went to rent something, and I saw this, and I said, 'That's fucking hilarious, a cream-coloured Flying V? Totally.' So I rented it, and these are the original pickups that come with it and they're these super high-output pickups. But they sound fucking great."

And gestured towards a battered brown guitar leaning against a massive amp in the corner of the room. It's the one played by his fellow vocalist-guitarist in Bison, James Farwell. "The only two Gibsons that have these pickups are [the Flying V] and the Explorer ... We both started with SGs, with pickups that we swapped out ourselves and then, uh, we decided to get some funny metal guitars."

Both And and Farwell are having custom guitars built for them by First Act, a Boston-based company started by a couple of former Gibson employees. Bison's bass player, Masa Anzai is already playing a First Act bass, which he has further customized by taking off the bottom string. "He always plays with

three strings," And explained. "When we were recording the first album, Masa busted the nut on his other bass and the string wouldn't work, and he realized, 'Wait a minute, I don't use that string anyway.' So since the first few months that we started jamming, he's used three strings."

And has also customized his Flying V in his own way—with four small bars of black tape, lined up parallel to each other on the body of his guitar in a rough replication of the famous Black Flag logo. "I gotta let the kids know what's up," he said, referring to his own punk roots. "There's this generation of metal kids who grew up with Korn and Slipknot, and they don't know about punk. I can't relate to them."

When asked about his favourite piece of gear, though, And didn't point to a guitar, but to his speaker cabinets ("Fucking huge shout out to Emperor Cabs. Super righteous dudes.") and his amp head ("The fucking raddest thing I've ever bought."). When And saw the head, a 100-Watt Soldano Avenger, he knew it had to be his for two reasons: first, "It has my fucking name on it" (he's used black tape to cover up the "SOL" of Soldano, leaving "DANO" in big white letters on the amp). Second, in a Spinal Tap-worthy moment of heavy metal fantasy, all the knobs turn up to 11. For real.

"It actually goes one louder!" And laughed, "it's good to know that I could go all the way to 11 if I wanted to."

Bison BC is currently working on their third album, recording this winter at the Hive in Burnaby, for a planned 2010 release.

///// REGINALD BOWLS OF MT-40

Reginald Bowls and Sophie Sweetland rehearse in a Downtown Eastside loft that acts as a work space shared by nine artists, working in all different mediums: painting, photography, textiles, and in Sophie and Reginald's case, coaxing cool, weird noises out of old machines and crafting them into songs that manage to be simultaneously danceable and sort of scary.

The gear lying around Bowls' rehearsal space/office/workshop is unique and customized. Most of the various toys and gadgets lining the shelves have been gutted for wires and bits and pieces for use in Bowls' mad scientist creations, which don't appear in MT-40's stage show (yet).

The room is like a synthesizer version of the Island of Dr. Moreau: an electronic drum fashioned out of a mannequin's leg. A Barbie Cassette Player. A sampler made out of a kids' play phone. A microphone encased in a toy bird's head.

When asked about his favourite piece of equipment, Bowls gleefully pointed out a jumbled, seemingly random mess of wires. "It's a bitcrusher," he said. "It takes a digital audio signal that's separated into bits ... and it crushes everything into one. So it just spits out a chunk of sound." Bowls then proceeded to play around with the tangle of wires—sorry, the bitcrusher—making all kinds of bizarre (and very cool) noises.

"ALL THIS COMES FROM NOT HAVING MONEY"



One piece of gear Sweetland and Bowls uses is an integral part of MT-40—the duo's moniker actually comes from an instrument: the Casiotone MT-40, a keyboard from the early 1980s that Bowls picked up for \$30 at the pawn shop next to Pigeon Park. "Pretty much every song's written on the MT-40," Bowls said as he laid out the rest of the gear that they use in their live performances.

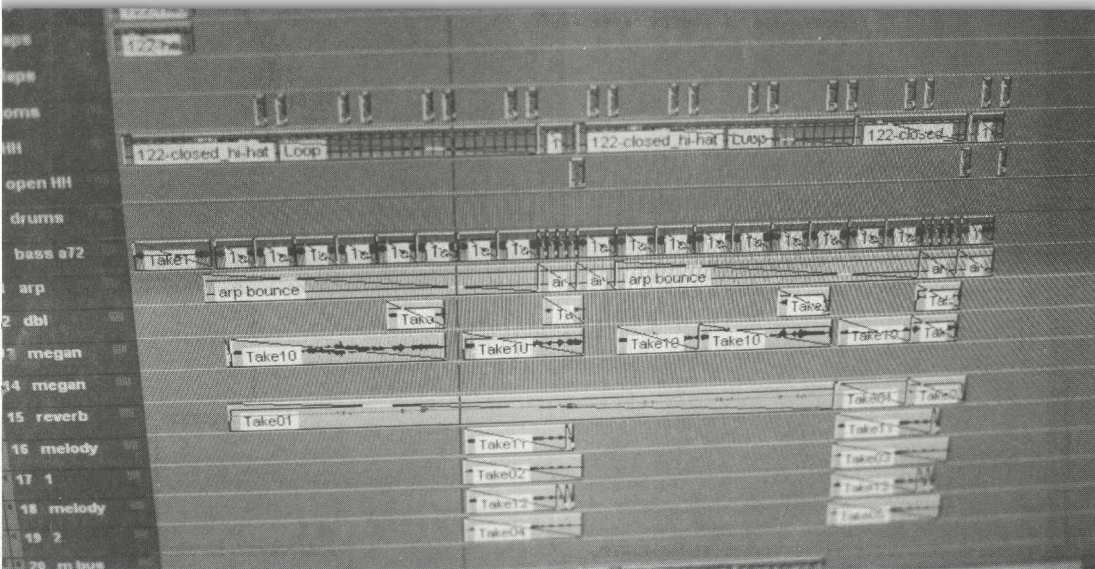
Bowls plays an old Commodore 64 keyboard, modified to access the Commodore's internal synthesizer. The sound it produces instantly evokes 1980s computer games, and this is a big reason why Bowls likes the sound. "I'm attached to the Commodore 64 just for nostalgic reasons, because I wasted a lot of my time as a kid on a Commodore 64. So I might as well be doing something good with it now."

In concert, Bowls sings and plays the Commodore synth (attached to a volume pedal), Sweetland plugs away on the MT-40 and they're backed up by pre-programmed drums on Bowls' MacBook.

Their specific instrumentation is no doubt an important part of the duo's unique and distinctive style. "All this comes from not having money, not being able to afford an actual synthesizer ... but it sucks because if we ever lose any of this shit, then the band would be over."

MT-40 plays the Memewar Magazine Release Party at the Railway Club, Nov. 5 and Night Shift Nov. 14 at the Astoria with Gang Violence, Myths and Animal Bodies.





////////// JAY ARNER OF FINE MIST *"FINE MIST DOESN'T DO RIESLING."*

"I was surprised that you wanted to talk to us about our gear, because we don't even really use much gear," Jay Arner commented as he showed us the home recording studio on the upper floor of the house he shares with bandmate Megan McDonald. But Fine Mist's minimalist approach toward the creation and performance of their wonderful synth-pop jams is pretty unique and fascinating.

Arner composes the majority of the songs on the computer, which is the central part of Fine Mist's recording studio. He uses Samplitude, an audio editing and recording program similar to ProTools or Ableton. "Both Meg and I come from an analogue background, and I had a four-track when I was younger, and basically I just use [Samplitude] like a multi-track," said Arner.

Arner has also used this home studio to record a number of other bands, such as Basketball, Mount Eerie and Shane Turner Overdrive (check out Arner's recording studio website at tonehenge.tumblr.com). He has a keen ear for production, and claimed he's "trying to find that middle ground between New Order and Mariah Carey" on the almost-completed Fine Mist album.

"When we perform live, we're using the pre-recorded backing tracks on an iPod," explained Arner. "We just mute the vocals, and then I figure out which part I want to play live on the MicroKORG, and we just mute that. So then you've got a backing track and I just turn it into a .WAV file."

So when Fine Mist performs, Arner plays on the KORG and sings harmonies

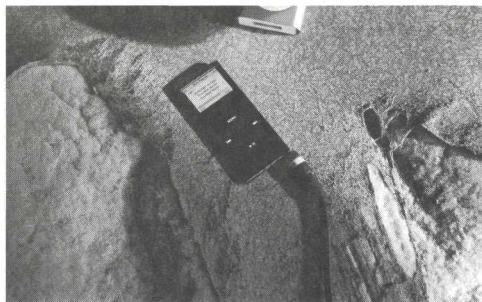
and McDonald sings lead while the tracks they've written and recorded play on a regular, standard iPod. And that's it.

A lot of musicians develop a fetishistic desire for instruments and gear, but Arner prefers to focus on the songwriting. "That's something that I try to avoid, that lust for more stuff. You can just get sucked into that, and then you're not making songs cause you're busy being like, 'Oh! Check out this tone!'"

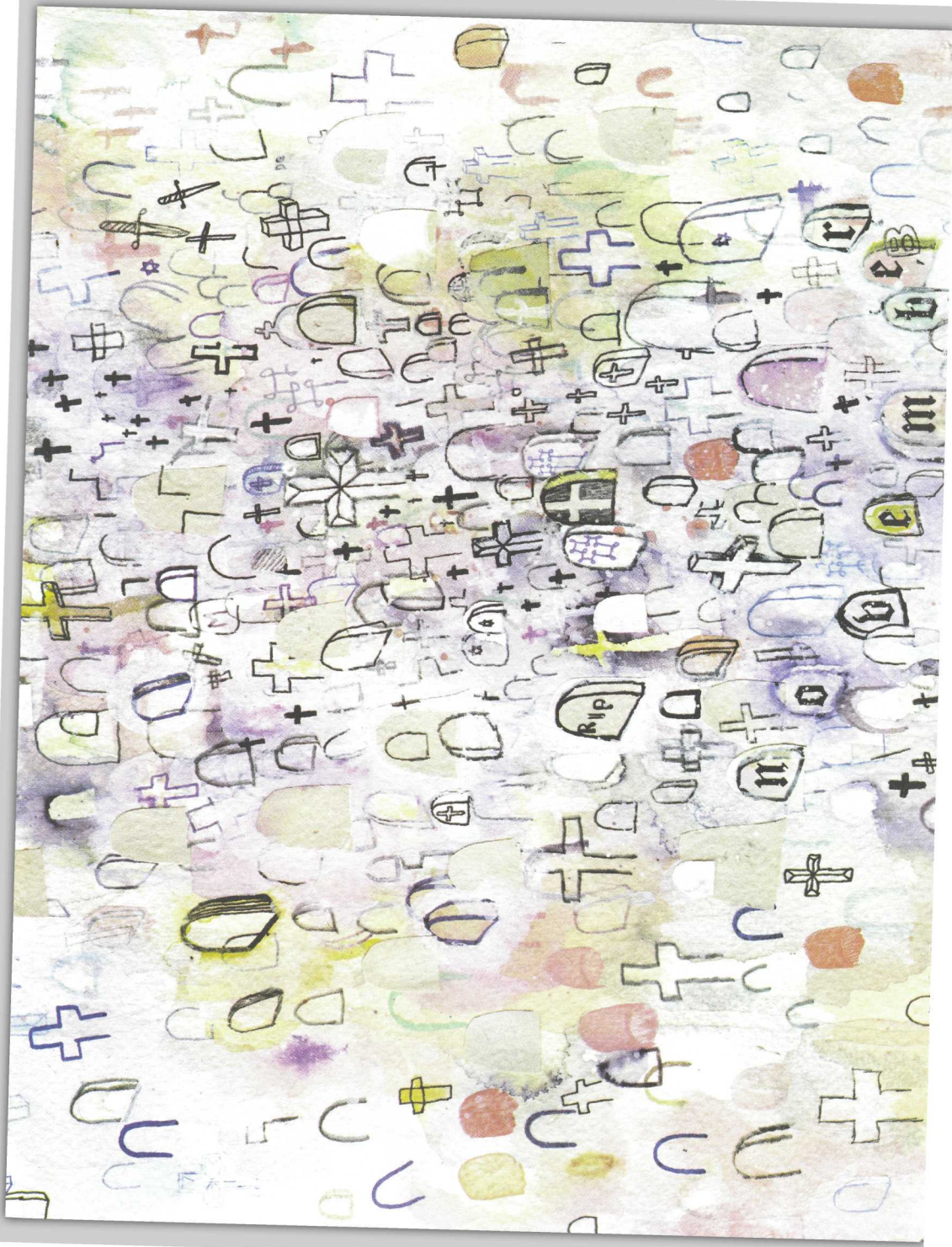
All Fine Mist require for a show is the iPod and KORG ("We can play a show any place, any time!" Arner claimed.) [ed. Someone should put this to the test.] However, a quick look around the studio reveals guitars, basses, and other instruments, betraying Arner and McDonald's history of playing together over the years in a number of local projects with more traditional "rock bands," such as Poison Dart and International Falls. "Fine Mist started as a sort of vacation from International Falls. And that was where the minimal thing sort of comes from, because we don't want to lift drums to every show, and we don't want to worry about amps dying ... We take a taxi to shows. Fine Mist doesn't drive," he laughed. "We're responsible."

That brings up another important instrument in their live show: the ever-present glass in Arner's hand. "It's chardonnay," he said with a smile. "Fine Mist doesn't do Riesling."

Fine Mist plays the Media Club, Nov. 9 with Little Dragon (from Sweden) and Niña Mendoza.



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SUNDAY

1

Hangover day!

MONDAY

2

16 MM, Charada,
Supercassette @ Biltmore
Blues Control, Solars, Gross
Xmas @ Little Mountain
Mum, Sin Fang Bous @ Venue
Regina Spektor, Jupiter One
@ the Orpheum

8

9 Solarists, the Abramson Sing-
ers, the Beige @ Biltmore
Pinback, Joe Jack Takum
@ Commodore
Matthew Good, Mother
Mother @ the Centre
Dinosaur Jr., Lou Barlow, the
Missingman @ Commodore
The Misfits @ Venue

15

Teenage Bottlerocket, Co-
bra Skulls, the Transzitors,
the Isotopes @ Red Room
The Faceless, Vital Re-
mains, Annotations of an
Autopsy, Enfold Darkness @
Rickshaw

16

Queer Film Night Featuring
I Can't Think Straight
@ Variety Theatre
Cat Empire @ the Commodore

22

Enslavement, Hypocrisy, Ex
Deo, Blackguard @ Rickshaw

29

Gwar, Job For A Cowboy,
the Red Chord @ Commodore

TUESDAY

3

Shindig! Bleating Hearts,
Search Parties, Sevens Nines
& Tens @ Railway
Art Brut, the Transzitors
@ Biltmore
Metric, Zeus @ Orpheum
Skinny Puppy @ Rickshaw

10

Shindig! Blank Cinema, Hid-
den Towers, Machu
Picchu @ Railway
Alex Cuba @ Biltmore
Matthew Good, Mother
Mother @ the Centre
Dinosaur Jr., Lou Barlow, the
Missingman @ Commodore
The Misfits @ Venue

17

Shindig! Semifinals: Aunts &
Uncles, Half-Chinese, the Liv-
ing Deadbeats @ the Railway
The Fiery Furnaces, Crypticize
@ Red Room

24

Shindig! Semifinals: Lengthy
List of Lovers, Kidnap Kids,
Manta Ray-Gun @ Railway

WEDNESDAY

4

Disorder Night: Search Par-
ties, Tyrannohorse, Death From
Above 1985/86 @ Astoria

11

Remembrance Day
Dropkick Murphys
@ Commodore

18

Built To Spill, Disco Doom,
Finn Kiggins @ Commodore

25

CITR, CJSR and CERO present
Amy Goodman @ TBA
Hidden Cameras, Gentleman
Reg @ Biltmore
Peaches, Amanda Blank @
Commodore
Said the Whale, Hannah
Georgas @ St. James

THURSDAY

5

Twin Crystals, B-Lines
@ Biltmore
99 Problems, Shove @ Honey
David Bazan, Say Hi
@ Media Club
The Raveonettes @ Venue

12

Fun Drive Begins 6 p.m.
That DJ Competition @ the Phi
Black Heart Procession, Bel-
ni, Yukon Blonde @ Biltmore
Corb Lund, Ridley Bent
@ Commodore
What's Wrong Toher? Jackar-
tah, the Tom Hanks Explosion
@ Honey

19

Thunderbird Radio Hell: Walter
TV @ the Gallery (live broadcast)
Audiotext Poetry Slam @ Cafe
Montmartre
An Abstrax, Sex Negatives,
Fortress @ Honey
Role Mach, Search Parties,
Stefania Fratila, Aunts & Uncles
@ Little Mountain

26

Womankind, White Lung @
Honey
Blue Rodeo, Skydiggers
@ The Centre
Friendly Fires, the xx, Holly
Miranda @ Commodore

FRIDAY

6

White Rabbits, Local Natives,
Glass Ghost @ Biltmore
Bishop Allen @ Media Club
Whitey, Quest Poetics, the
Sicks, Mexican Drug Patrol
@ Railway
Cosmetics, Animal Bodies,
Pro Nails @ Rickshaw

13

Shout Out Out Out, Real
Fake Diamonds @ Rickshaw
The Whigs, The Features
@ Media Club

20

Thunderheist, Winter Gloves
@ Biltmore
Town Pants, Run GMC, Rich
Hope @ Commodore
Mongoose, the Spitfires, Op-
era Strike @ Pub 340

27

Fundrive Finale featuring the
Evaporators and more!
@ Wise Hall
SNFU, Left Spine Down
@ Biltmore
Blue Rodeo, Dustin Pentall @
The Centre
eldorado, Rodney DeCroo,
Swank @ Railway

SATURDAY

7

Land of Talk, Machu Picchu
@ Biltmore
Modern Creatures, Tight Solid
@ TBA (No More Strangers)
The Parallels, Pretty Vanilla, the
Enlows, Zip Guns @ Rickshaw
Champion @ Venue
The Jolls, the James T. Kirks,
the Vicious Cycles @ Fairview

14

The Transzitors, White Lung,
Alternate Action, Fear of
Tempest @ Rickshaw
Vincent @ TBA (No More Strangers)
Corb Lund, Ridley Bent
@ Commodore
B-Lines, Defektors, Prison, the
New Values @ El Dorado

21

Search Parties @ TBA (NMS)
Ohlajou, the Wind Whistles
@ Biltmore
Billy Bragg @ The Commodore
Wolfmother, Heartless
Bastards, thenewno2 @ Queen
Elizabeth
Nuclear Blast's Monsters of
Death Tour @ Rickshaw

28

Daniel Wesley @ Commodore
The Vicious Cycles, Split Ups
@ El Dorado
Analog Bell Service, Greenbelt
Collective, Machu Picchu @
Railway

// CiTR 101.9 FM PROGRAM GUIDE

DISCORDER SUGGESTS LISTENING TO CiTR ONLINE AT WWW.CiTR.CA, EVERYDAY.

	SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	
6am		CiTR Ghost Mix	Pacific Pickin' (Roots)	CiTR Ghost Mix	CiTR Ghost Mix	CiTR Ghost Mix	CiTR Ghost Mix	6am
7	CiTR Ghost Mix							7
8			Sounds of Africa (World)	Suburban Jungle (Eclectic)	End of the World News (Talk)	Fill In		8
9	Tana Radio (World)	Breakfast With The Browns (Eclectic)				Synchronicity (Talk)		9
10	Shookshookta (Talk)		Third Time's The Charm (Rock)	Pop Drones (Eclectic)	Sweet And Hot (Jazz)	Ska-T's Scenic Drive (Ska)	The Saturday Edge (Roots)	10
11	Kol Nodedi (World)	Fill In						11
12pm		Alt Radio (Talk) Canadian (Talk)	Morning After Show (Eclectic)	Anoize (Noise)	Duncan's Donuts (Eclectic)	These Are The Breaks (Hip-hop)	Generation Annihilation (Punk)	12pm
1	The Rockers Show (Reggae)	Parts Unknown (Pop)	Laugh Tracks (Talk)	The Green Majority (Talk)	We All Fall Down (Eclectic)	Fill In		1
2			Wings (Talk) Reel to Real (Talk)	Democracy Now (Talk)	Ink Studs (Talk)	Radio Zero (Dance)	Power Chord (Metal)	2
3	Blood On The Saddle (Roots)	Shameless (Eclectic)	Lets Get Baked (Talk)	Native Solidarity News (Talk)	Japanese Musicquest (World)			3
4			The Rib (Ecl)	Radio Freethinker (Talk)	Rumbletone Radio A Go Go (Rock)	French Connection (World)	Nardwuar Presents (Nardwuar)	4
5	Chips (Pop)	Saint Tropez (Pop)	News 101 (Talk) Career Fast Track (Talk)	Weners BBQ (Sports)	Arts Report (Talk)	Café Radio (World)	News 101 (Talk)	The Leo Ramirez Show (World)
6			This Side of Monday (Eclectic)	Flex Your Head (Hardcore)	Audiotext (Talk) Sam-squatch (Ecl)	Stereoscopic Redoubt (Rock)		Nasha Volna (World)
7	Queer FM (Talk)				Canadian Way (Ecl)			7
8	Rhythms (World)	Awesome (Ecl)	Radio Free Gak (Eclectic)	Life On Jumpstreet (Dance)		Exquisite Corpse (Experimental)	UBC Sports	Shadow Jugglers (Dance)
9	Mondo Trashed (Ecl)				Folk Oasis (Roots)			9
10			Crimes And Treasons (Hip-hop)	Sexy In Van City (Talk)	Live From Thunderbird Radio Hell (Live)		Synaptic Sandwich (Dance/Electronic/ Eclectic)	10
11	Transcendence (Dance)	The Jazz Show (Jazz)				Shake A Tail Feather (Soul/R&B)		11
12am			CabaRadio (Talk)	Hans Kloss Misery Hour (Hans Kloss)	Hypnotic Groove (Dance)		Beats From The Basement (Hip-Hop)	12am
1								1
2						The Vampire's Ball (Industrial)		2
3								3
4	CiTR Ghost Mix	CiTR Ghost Mix	CiTR Ghost Mix	CiTR Ghost Mix			CiTR Ghost Mix	4
5						CiTR Ghost Mix		5

SUNDAY

TANA RADIO
(World) 9-10am

SHOOKSHOOKTA
(Talk) 10-11am

A program targeted to Ethiopian people that encourages education and personal development.

KOL NODEDI

(World) 11am-12pm
Beautiful arresting beats and voices emanating from all continents, corners and voids. Always rhythmic, always captivating. Always crossing borders.

THE ROCKERS SHOW

(Reggae) 12-3pm
Alternating Sundays
Reggae inna all styles and fashion.

BLOOD ON THE SADDLE

(Roots) 3-5pm
Alternating Sundays
Real cowshit-caught-in-yer-boots country.

SHAMELESS

(Eclectic) 3-5pm
Alternating Sundays
Dedicated to giving local music acts a crack at some airplay. When not playing the PR shtick, you can hear some faves you never knew you liked.

CHIPS WITH EVERYTHING

(Pop) 5-6pm
Alternating Sundays
British pop music from all decades. International pop (Japanese, French, Swedish, British, US, etc.), '60s soundtracks and lounge.

SAINT TROPEZ

(Pop) 5-6pm
Alternating Sundays
Welcome to St. Tropez! Playing underrated music from several decades! st.tropez101.9@gmail.com

QUEER FM

(Talk) 6-8pm
Dedicated to the gay, lesbian, bisexual and transsexual communities of Vancouver. Lots of human interest features, background on current issues and great music.
queerfmradio@gmail.com

RHYTHMSINDIA

(World) 8-9pm
Alternating Sundays
Featuring a wide range of music from India, including popular music from the 1930s to the present; Ghazals and Bhajans, Qawwalis, pop and regional language numbers.

ALL AWESOME IN YOUR EARS

(Eclectic) 8-9pm
Alternating Sundays

MONDO TRASHO

(Eclectic) 9-10pm
The one and the only Mondo Trasho with Maxwell Maxwell—don't miss it!

TRANSCENDANCE

(Dance) 10pm-12am
Join us in practicing the ancient art of rising above common ideas as your host DJ Smiley Mike lays down the latest trance cuts.
trancendance@hotmail.com

MONDAY

BREAKFAST WITH THE BROWNS

(Eclectic) 8-11am
Your favourite Brownsters, James and Peter, offer a savoury blend of the familiar and exotic in a blend of aural delights.
breakfastwiththebrowns@hotmail.com

ALTERNATIVE RADIO

(Talk) 12-1pm
Alternating Mondays
Hosted by David Barsamian.

CANADIAN VOICES

(Talk) 12-1pm
Alternating Mondays

PARTS UNKNOWN

(Pop) 1-3pm
An indie pop show since 1999, it's like a marshmallow sandwich: soft and sweet and best enjoyed when poked with a stick and held close to a fire.

LET'S GET BAKED

(Talk) 3-4pm
Now in its sixth season, come bake along with Matt & Dave and an always exciting array of Canadian musical talent-vegan cooking never sounded this good!

THE RIB

(Eclectic) 4-5pm
Explore the avant-garde world of music with host Robyn Jacob on the Rib. From new electronic and experimental music to improvised jazz and new classical! So weird it will blow your mind!

NEWS 101

(Talk) 5-5:30pm
Vancouver's only live, volunteer-produced, student and community newscast. Every week, we take a look back at the week's local, national and international news, as seen from a fully independent media perspective.

CAREER FAST TRACK

(Talk) 5:30-6pm

THIS SIDE OF MONDAY

(Eclectic) 6-7:30pm
Fun and independent music supported by a conversational monologue of information, opinion and anecdotes focusing on the here, the now and the next week.
becktrex@gmail.com

RADIO FREE GAK

(Eclectic) 7:30-9pm

THE JAZZ SHOW

(Jazz) 9pm-12am
Vancouver's longest running prime-time jazz program. Hosted by the ever suave, Gavin Walker. Features at 11pm.

Nov. 2: In celebration of Mr. Phil Woods' birthday (one of the greatest exponents of the alto saxophone), who will be 78 and is as active as ever, we'll play The European Rhythm Machine, Live in Frankfurt, March 1970.

Nov. 9: The Cry: a classic date by the late Prince Lasha (flute) and Sonny Simmons (alto saxophone) with two basses and drums. Lasha grew up with Ornette Coleman and this innovative music reflects Coleman's influence.

Nov. 16: The startling debut album of one of the most amazing flutists: Jeremy Steig, backed by pianist Denny Zeitlin who is also making his recorded debut. Ben Tucker is on bass and

Ben Riley is at the drums on Flute Fever.

Nov. 23: Testament is a new three CD set of solo improvised piano works, recorded in concert by one of the geniuses of music, pianist Keith Jarrett.

Nov. 30: Evolution, by trombonist/composer Grachan Moncur III, is a classic avant-garde statement from the mid '60s. Jackie McLean on alto saxophone, trumpeter Lee Morgan, vibist Bobby Hutcherson, bassist Bob Cranshaw and drum master Tony Williams play four Moncur compositions.

TUESDAY

PACIFIC PICKIN'

(Roots) 6-8am
Bluegrass, old-time music, and its derivatives with Arthur and the lovely Andrea Berman.
pacificpickin@yahoo.com

SOUNDS OF AFRICA

(World) 8-9:30am
Showcasing music, current affairs & news from across the African continent and the diaspora, you will learn all about beat and rhythm and it will certainly kickstart your day.

THIRD TIME'S THE CHARM

(Rock) 9:30-11:30am
Open your ears and prepare for a shock! A harmless note may make you a fan! Deadlier than the most dangerous criminals!
borninsixtynine@hotmail.com

MORNING AFTER SHOW

(Eclectic) 11:30am-1pm
An eclectic mix of Canadian indie with rock, experimental, world, reggae, punk and ska from Canada, Latin America and Europe. The Morning After Show has local bands playing live on The Morning After Sessions.

LAUGH TRACKS

(Talk) 1-2pm
Laugh Tracks is a show about comedy. Kliph Nesteroff, from the 'zine Generation Exploitation, hosts.
generationexploit@yahoo.com, musicalboot@yahoo.ca

WINGS

(Talk) 2-2:30pm

REEL TO REEL

(Talk) 2:30-3pm
Movie reviews and criticism.

NATIVE SOLIDARITY NEWS

(Talk) 3-4pm
A national radio service and part of an international network of information and action in support of indigenous peoples' survival and dignity.

RADIO FREETHINKER

(Talk) 4-4:30pm
Promoting skepticism, critical thinking and science, we examine popular extraordinary claims and subject them to critical analysis. The real world is a beautiful and fascinating place and we want people to see it through the lens of reality as opposed to superstition.

WENER'S BARBEQUE

(Sports) 4:30-6pm
Daryl Wener talks about the world of sports. Everything from the Canucks to the World Rock Paper Scissors Championship.
ethanwener@hotmail.com

FLEX YOUR HEAD

(Hardcore) 6-8pm
Punk rock and hardcore since 1989. Bands and guests from around the world.

LIFE ON JUMPSTREET

(Dance) 8-9pm

CRIMES & TREASONS

(Hip-hop) 9-11pm
crimesandtreasons@gmail.com

CABARADIO

(Talk) 11pm-12am
For the world of Cabaret. Tune in for interviews, skits, musical guests and more. It's Radio with sass!

WEDNESDAY

SUBURBAN JUNGLE

(Eclectic) 8-10am
Live from the Jungle Room, join radio host Jack Velvet for an eclectic mix of music, sound bites, information and inanity. Not to be missed!
dj@jackvelvet.net

POP DRONES

(Eclectic) 10-11:30am

ANOIZE

(Noise) 11:30am-1pm
An hour and a half of avant-rock, noise, plunderphonic, psychedelic and outsider aspects of audio. An experience for those who want to be educated and EArJited. lukemeat@hotmail.com

THE GREEN MAJORITY

(Talk) 1-2pm
Canada's only environmental news hour, syndicated by CIUT 89.5 FM Toronto or www.greenmajority.ca.

DEMOCRACY NOW

(Talk) 2-3pm

RUMBLTONE RADIO A GO GO

(Rock) 3-5pm
Primitive, fuzzed-out garage mayhem!

ARTS REPORT

(Talk) 5-6pm

AUDIOTEXT

(Talk) 6-6:30pm
The juiciest Canadian writing: poetry readings, author interviews, short stories, spoken word, etc.

SAMSQUANTCH'S

HIDEAWAY
(Eclectic) 6:30-8pm
Alternating Wednesdays
All-Canadian music with a focus on indie-rock/pop.
anitabinder@hotmail.com

THE CANADIAN WAY

(Eclectic) 6:30-8pm
Alternating Wednesdays

FOLK OASIS

(Roots) 8-10pm
Two hours of eclectic folk/roots music, with a big emphasis on our local scene. C'mon in! A kumbaya-free zone since 1997.
folkasis@gmail.com

SEXY IN VAN CITY

(Talk) 10-11PM
Your weekly dose of education and entertainment in the realm of relationships and sexuality.
sexyinvancity.com/category/sexy-in-vancity-radio
Hans Kloss' Misery Hour
(Hans Kloss) 11pm-1am
Pretty much the best thing on radio.

THURSDAY

END OF THE WORLD NEWS

(Talk) 8-10am

SWEET AND HOT

(Jazz) 10am-12pm
Sweet dance music and hot jazz from the 1920s, '30s and '40s.

DUNCAN'S DONUTS

(Eclectic) 12-1pm
Sweet treats from the pop underground. Hosted by Duncan, sponsored by donuts.
duncansdonuts.wordpress.com

WE ALL FALL DOWN

(Eclectic) 1-2pm
Punk rock, indie pop and whatever else I deem worthy. Hosted by a closet nerd.
www.weallfalldowncitr.blogspot.ca

INK STUDS

(Talk) 2-3pm
Underground and indie comix. Each week, we interview a different creator to get their unique perspective on comix and discuss their upcoming works.

JAPANESE MUSICQUEST

(World) 3-3:30pm
Syndicated from CJLY
Kootenay Co-op Radio in Nelson, B.C.

FRENCH CONNECTION

(World) 3:30-5pm
French language and music.

CAFE RADIO

(World) 5-6pm
Iranian talk and music syndicated from CJSE Simon Fraser University, Burnaby, B.C.

STEREOSCOPIC REDOUBT

(Rock) 6-7:30pm
Psychedelic, acid punk, freakbeat, prog and other grotesque and socially relevant artifacts from 1965 to today, with an emphasis on Vancouver's freak flag with pride.
www.myspace.com/sterEOSCOPICredoubt

EXQUISITE CORPSE

(Experimental) 7:30-9pm
Experimental, radio-art, sound collage, field recordings, etc. Recommended for

the insane.

artcorpse@yahoo.com

LIVE FROM THUNDERBIRD

RADIO HELL
(Live Music) 9-11pm
Featuring live band(s) every week performing in the CTR Lounge. Most are from Vancouver, but sometimes bands from across the country and around the world.

HYPNOTIC GROOVE

(Techno) 11pm-12am

AURAL TENTACLES

(Eclectic) 12-6am
It could be global, trance, spoken word, rock, or it could be something different. Hosted by DJ Pierre.
auraltentacles@hotmail.com

FRIDAY

SYNCHRONICITY

(Talk) 9-10am
Join host Marie B and discuss spirituality, health and feeling good. Tune in and tap into good vibrations that help you remember why you're here: to have fun! This is not your average spirituality show.

SKA-T'S SCENIC DRIVE

(Ska) 10am-12pm
Canada's longest running Ska radio program.
djska_t@hotmail.com

THESE ARE THE BREAKS

(Hip-hop) 12-1pm
Top notch crate digger DJ Avi Shack mixes underground hip-hop, old school classics, and original breaks.
beatsstreet@telus.net

RADIO ZERO

(Dance) 2-3:30pm
An international mix of super-fresh weekend party jams from New Wave to foreign electro, baile, Bollywood and whatever else.
www.radiozero.com

NARDWAAR

(Nardwaar) 3:30-5pm
Join Nardwaar the Human Serviette for Clam Chowder flavoured entertainment. Doot doola doot doo...doot doot nardwaar@nardwaar.com

NEWS 101

(Talk) 5-6pm
See Monday description.

HOT MESS

(Eclectic) 6-7:30pm
On temporary hiatus. Will be replaced with UBC Sports.

AFRICAN RHYTHMS

(Eclectic) 6:30-9pm
On temporary hiatus. Will be replaced with UBC Sports.

RAINBOW GROOVE

(Dance) 9-10:30pm
On temporary hiatus. Will be replaced with UBC Sports.

SHAKE A TAIL FEATHER

(Soul/R&B) 10:30-12am
The finest in classic soul and rhythm & blues from the late '50s to the early '70s, including lesser known artists, regional hits and lost soul gems.

THE VAMPIRE'S BALL

(Industrial) 12-4am
Dark, sinister music to soothe and/or move the Dragon's soul. Industrial, goth and a touch of metal too. Blog: thevampiresball.blogspot.com
thevampiresball@gmail.com

SATURDAY

THE SATURDAY EDGE

(Roots) 8am-12pm
A personal guide to world and roots music—with African, Latin and European music in the first half, followed by Celtic, blues, songwriters, Cajun and whatever else fits!
stevedge3@mac.com

GENERATION ANIHILATION

(Punk) 12-1pm
A fine mix of streetpunk and old-school hardcore backed by band interviews, guest speakers and social commentary.
crashnburnradio@yahoo.ca

POWER CHORD

(Metal) 1-3pm
Vancouver's longest running metal show. If you're into music that's on the heavier/darker side of the spectrum, then you'll like it. Sonic assault provided by Geoff the Metal Pimp.

CODE BLUE

(Roots) 5-5pm
From backwoods delta low-down slide to urban harp honks, blues and blues roots with your hosts Jim, Andy and Paul.
codeblue@buddy-system.org

THE LEO RAMIREZ SHOW

(World) 5-6pm
The best of mix of Latin American music.
leoramirez@canada.com

NASHA VOLNA

(World) 6-7pm
News, arts, entertainment and music for the Russian community, local and abroad.
nashavolna.ca

SHADOW JUGGLERS

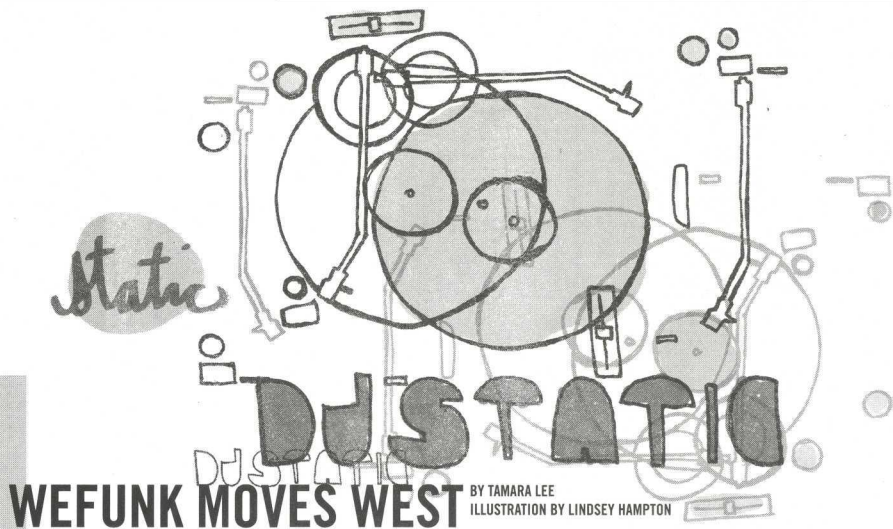
(Dance/Electronic) 7-9pm
Broaden your musical knowledge with DJs MP, So-cool, Soo and their guests. Working across music genres including electronic and club-based music.
shadowjugglers@hotmail.com

SYNAPTIC SANDWICH

(Dance/Electronic/Eclectic) 9-11pm
If you like everything from electro/techno/trance/8-bit music/retro '80s this is the show for you!
www.synapticssandwich.net

BEATS FROM THE BASEMENT

(Hip-hop) 11pm-1am
Mr. Joi, being a cinemaphile as well as a DJ, will surprise you with the likes of: French New Wave, Golden Age, Noir, Action, Adventure, Comedy, Coming of age Drama, Epic/Myth, Fantasy, Gangster, Horror, Romantic Comedy, Science Fiction, Social Drama, Thriller, The Art Film, The Black Comedy, The Musical and the Porno.



WEFUNK MOVES WEST

BY TAMARA LEE
ILLUSTRATION BY LINDSEY HAMPTON

In the back room of Shine, an understated DJ spins for a modest crowd. He pumps out the funkier beats on this side of the Rockies, dropping so many big tunes with such enormous energy and smooth mixes that you'd think there was a crowd of 500. No one who pops in can resist getting sucked in to his vortex of funk—no rump is unshaken and no foot untapped.

This master of funkiness is the amazing DJ Static, who has recently moved to Vancouver. The name is iconic and familiar, being a cornerstone of college radio with the hugely popular WeFunk. Similar in format to *These Are The Breaks* on CTR, WeFunk specializes in all danceable beats on the funky side of hip-hop. For over 13 years, DJ Static and co-host, Professor Groove produced WeFunk for CKUT, McGill University's radio station in Montreal.

And luckily for us, at wefunk.com, 400 of the show's 575 episodes can be streamed. In 1998, cassette tapes were only barely extinct when Groove had the foresight to archive the shows and produce an internet stream (a rarity then). Being technologically savvy proved enormously useful in propelling WeFunk to international fame. In 2001, a relatively new iTunes created a house station they called WeFunk Radio.

"We never applied to be carried by them," Static said in a recent interview. "We found out after the fact, which was a big break for us. The next year we started to get emails from far away places like Russia!"

Another secret to WeFunk's success has been good connections in the music scene. Their show has featured Montreal talents like Butta Beats and Smoked Talent and international guests like Duke Eatmon (referred to by Static as "an encyclopedia of music") and Nomadic Massive, who Static performs with occasionally.

When asked to comment on being so well connected, Static just laughed and modestly replied, "Yeah, after 14 years I guess you meet some people."

The recipe for his lengthy career has been a splash of good fortune, a hint of modern technology and some tablespoons of industry connections. But undoubtedly the main ingredients are his great musical taste and super skilled turntablism, sautéed in some passion and positive attitude.

In a changing industry where turntable skills are becoming less common and laptops are more common, one might wonder if he feels the art form has degraded.

"Not at all! The program I use [Serato] has opened a lot of doors technically.

You can set cue points, loop your own samples, and even play your own beats without having them pressed. Just like we learned vinyl then, I am learning to make the most with the new interface. I have seen some DJs that are technically better than me do some amazing stuff!"

Back in the early '90s, Static was attending school in Vancouver. "Hip-hop was still underground, so CTR and CFRO had all the shows I listened to regularly. My first break into college radio was an ad I did for the DJ Sound War '94," Static told me.

"Hip-hop music then sampled a lot of funk and soul music. People become interested in what came before—what's the source of all the different samples." It was a lot of work tracing those roots in those pre-Internet days though. "I used to read the album credits, which would usually say ... James Brown, or who ever. I started building a list when I was a teenager."

Hip-hop may have changed, but Static isn't complaining.

"Many people complain that hip-hop has changed, but like anything it has to continue to move forward," he said. "Granted, it's a commercial monster, but there just wasn't the popularity or marketing then for artists to live off the music. That's what the pioneers would have liked to do."

WeFunk has always stayed on formula and progressed with the times.

"It's a DJ's job to keep up with new music. We have our core sound but we always look for new music that fits our mold. At the same time we look to expose old music that has been forgotten."

Now that DJ Static has returned to the West he enters a new chapter in his musical career. Thanks to the power of technology, he will continue to do WeFunk remotely.

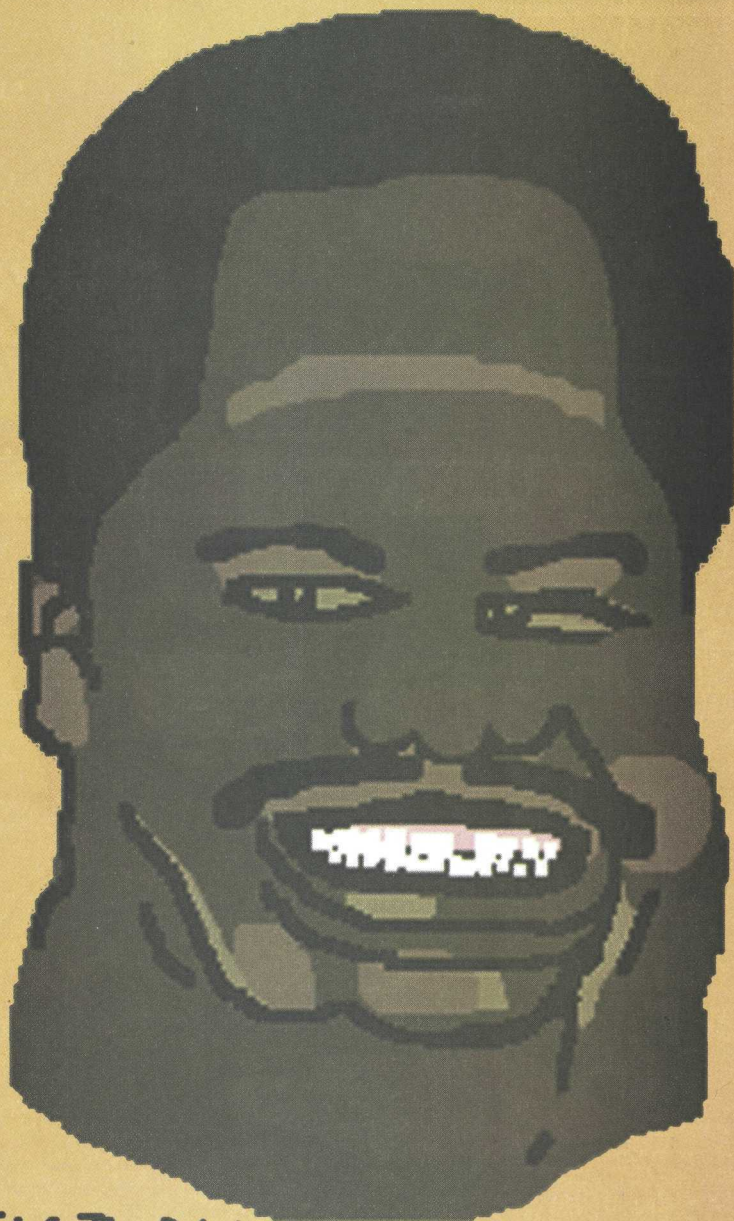
"I've met some really like-minded people [in Vancouver]. I suppose I'll just keep doing what I'm doing and see what happens," Static explains when I ask him what his plans for the city are.

In his first Vancouver gig Static shared his set with old friend DJ Flip Out at a breakdancing competition. He occasionally plays at Shine and feels positive about his new connections. With his recipe of tasty beats and tantalizing skills, no doubt he is right. DJ Static's recent migration west is a happy thing for Vancouver's rumps!

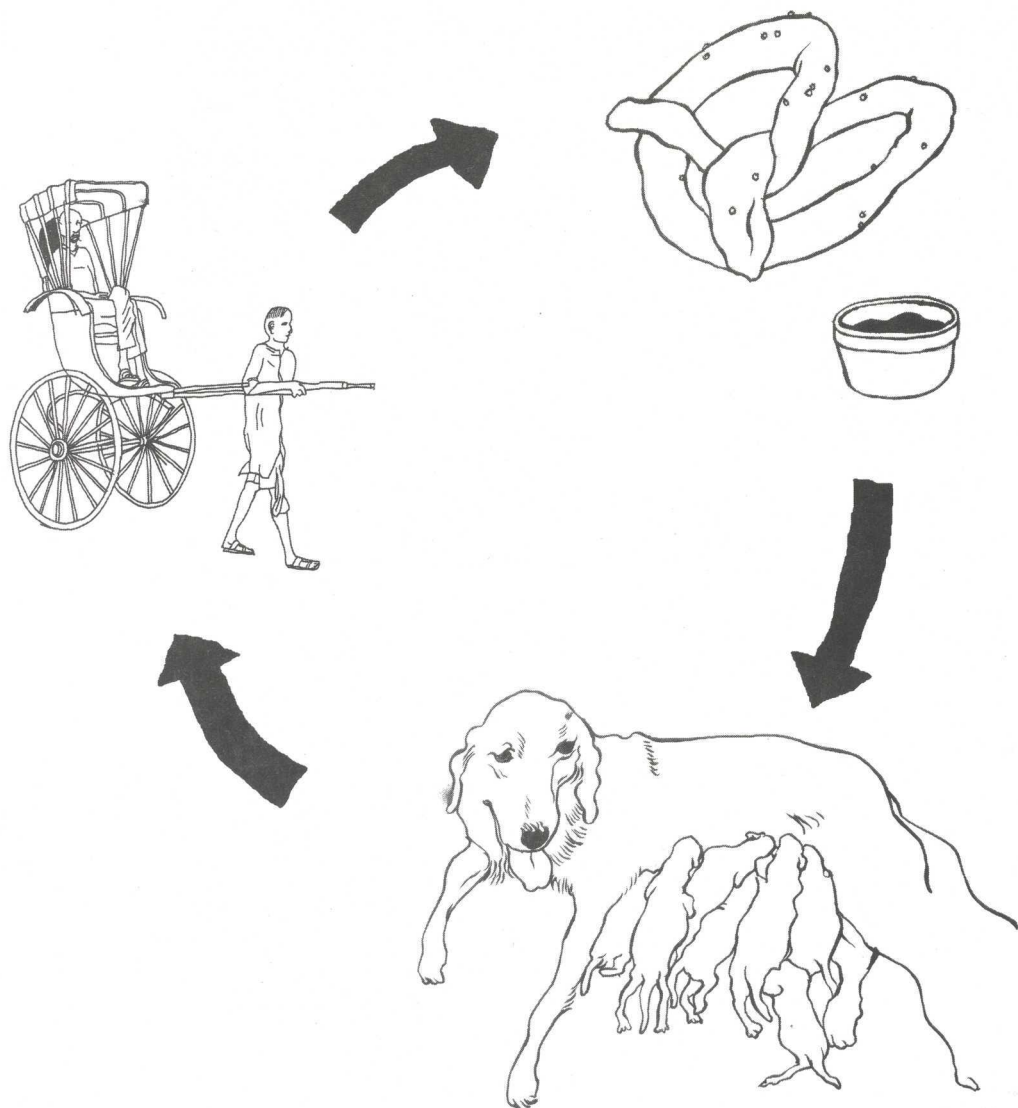
You can follow where Static is gigging via his Facebook www.facebook.com/djstaticwefunk or his MySpace www.myspace.com/djstaticwefunk.

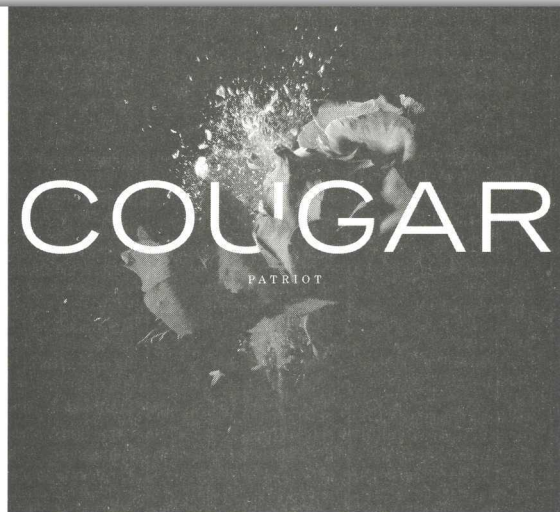
ART PROJECT
/ SEAN MAXEY





ARTIST BIO:
SEAN MAXEY IS A _____





BRANDI DISTERHE

// UNDER REVIEW

PATRIOT
(Counter/Ninja Tunes)

Ideally, good instrumental music should allow the listener to feel something, rather than telling listeners what to feel through some tired, pedantic ballad. Hailing from Madison, Wisconsin, Cougar is an emotive five-piece band who tell musical stories without words, and they do it damned well. *Patriot*, their second full-length album, is thick with catchy and tasty little electronic tunes, many of which are feisty, unpredictable and bordering on the schizophrenic. Exploring the outer boundaries of its genre through random sequences and surprising interludes, the album is head-spinning and downright inventive at times. One standout track, "Pelourinho" is a great example of this. The song mixes programmed beats and samples alongside sweet harp-like guitar plucking, giving way to a full-blown Middle Eastern breakdown near the halfway point. It's nutty and beautiful at the same time, revealing a narrative of the romantic artistic life in the heart of Brazil. Body movement is an inevitability in

—Nathaniel Bruce

There is a misconception floating around that jazz is a dying form; that its depths have been plumbed to the very bottom, and all of the great innovators have already done everything with the genre that could be done.

If this were true, one would think that there would be no ambitious jazz players out there, which is where Brandi Disterheft neatly sucks the wind out of naysayers' sails. The young North Vancouver bassist is nothing if not ambitious, as she proves with her sophomore effort *Second Side*. In fact, she is at her best when she is taking risks and pushing the boundaries of jazz composition and arrangement. Disterheft often steps elegantly out of the chains of genre in order to play a double bass duet with kalimba (as on sister tracks "Second Dawn" and "Dawn"), or to pair mariachi horns with surf guitar (on "Combien de Chances," a delightfully swampy number that evokes images of Clint Eastwood staging a showdown in a Brazilian lounge club). These experiments result in rich, textured songs

For all of her experimentation, Disterhef remains firmly rooted in jazz. Her straight jazz tracks are smooth and smoky without becoming "jazzy," a word generally applied to the kind of despair-inducing ditty fit only for elevators and airports. Strong guest vocals from Holly Cole and Rance Lee add elegance and variety to *Second Side*, while the brief instrumental tracks dispersed throughout the album softly evoke the album's theme of love and its "associated state of belief."

—Miranda Martini

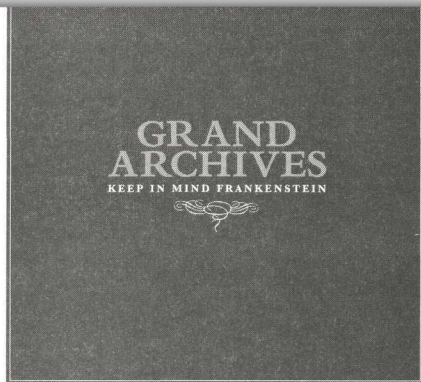
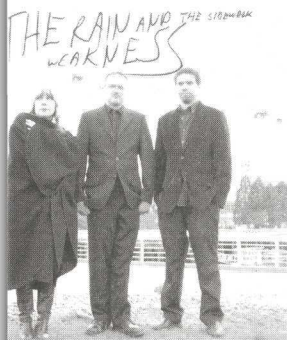
Ambient post-rock veterans return to the basics with their sixth album *Other Truths*, an homage to their instrumental wall of sound tradition leading to a

psychic oblivion. Together with musicians from **Akron/Family** and **Lullabye Arkestra**, the album sounds much like a live exploration of humanity's deepest commonality: the process between thought and action.

Opening track "Do" starts up optimistically, with catchy distorted guitar riffs, building up to a montage of cataclysmic orchestral proportions. The second song "Make" follows the same structure, but is far more emotive and thoughtful, as if it was reaching for authenticity. Do Make Say Think is no stranger to brass instruments, the trumpet and saxophone add tremendous sensual texture to "Say." Like their other albums, *Other Truths* is almost entirely instrumental, which gives a sensation of dialogue between the passages and the instruments themselves.

The album trails off contemplatively with their fourth track "Think," a slow meticulous exploration of this other and final truth—the fourth facet of historical human consciousness. *Other Truths* points to the process, the moments in between thoughts, actions and the question of free will. To Do, Make, Say, Think is to be human.

—Miné Salkin



THE FURY
TRUTH COMES OUT
(Self-Released)

The Fury is a local unsigned rock band, fronted by a lady with plenty of hooks, power chords and other tricks that certainly appeal to fans of the hard rock bar scene. Chase Patterson is at the helm offering a wicked set of pipes and more than just a pretty face. She's backed up by a band that's tight, chunky and in charge: the Fury may just have the guts to make a name for themselves in a burgeoning scene full of pretty polished poster children. The album's intro and title track is pretty driving and then leads into "Beauty Queen," a bubble gum song with lyrics alluding to the typical story of a sex symbol starlet burning out and getting lost in "the scene." It's a call out to women taking their power back in a male dominated industry, which is noble enough—even though the liner notes feature Chase looking a bit sex symbol-ish, midriff bared, hips flared and lips pouting.

"Again" is nice in its power ballad-like delivery and it stinks of single

status. But the rest, though decent enough, is pretty coloured by numbers radio rock. The truth about Truth Comes Out is that it's easily marketable hard rock for the masses that could do well with proper radio play and crafty PR. In the end, not terrible, but not very ground breaking either.

—Nathaniel Bryce

GRAND ARCHIVES
KEEP IN MIND FRANKENSTEIN
(Sub Pop)

In the continuum of shaggy dudes currently making folk-tinged indie rock in Seattle, Grand Archives falls somewhere between the wistful multi-part harmonies of Fleet Foxes and the hauntingly beautiful southern rock of Band of Horses—in fact, singer-guitarist Mat Brooke was a founding member of the latter group before leaving to start Grand Archives.

Though Grand Archives certainly shares a number of qualities with those fellow Seattlites (and Sub Pop labelmates), the 10 lovely songs on their second album, *Keep in Mind Frankenstein*, actually call to mind most

strongly the literate, baroque indie pop of Augie March, a Melbourne band that is unfortunately largely unknown in this hemisphere (but well worth looking up).

The slow build of "Topsy's Revenge" makes a brilliant opening to the album. Brooke croons over a minimal backing of lightly plucked strings, culminating in a soft crescendo of backing vocals and the refrain "Some day I will come back, and burn it all down."

Likewise, "Willoughby" makes a beautiful and fitting close to the set, and in between those two songs, the music veers between the lushly orchestral and the hushed, warmly intimate—sometimes within the same track.

This is an impressive collection that's worth spending some time with, and it marks Grand Archives as another group to watch coming out of that other rainy harbour town a couple hours south of ours.

Remember in the early '90s when "the Seattle Sound" was fuzzed-out, aggressive, punk-inspired grunge?

Seattle sure sounds different now, but at least they're still sticking with the flannel and denim.

—Dan Fumano

THE LAUNDRONAUTS
COME CLEAN
(Spincycle Records)

Imagine, if you will, standing on a black background, three men in spotless white suits, eyes round and black in white-rimmed sunglasses, faces forbiddingly expressionless like those of soldiers or gangsters. These are the Laundronauts. The music is garage-rock, full of fuzzy guitars, '50s style backup vocals and dirty bass. It is raucous but focused, especially on those instrumental surf-rock tracks that showcases the band's musical presence, making sure you know they can rock out even without their chosen lyrical theme, which is laundry.

Yup, laundry. Their songs are about the lonely spin cycle of love, the charms of lovely Launder-Annette and trying to keep clean in such a dirty world. With some bands of this ilk, things get gimmicky, but listening to

the album, it's easy to just enjoy the rock 'n' roll and have the occasional chuckle at the lyrics. Really, they're like a giant washing machine of kick-assery whomping and rattling around the stage, and one wouldn't hesitate to witness their fury live.

—Douglas Mackenzie

MAN YOUR HORSE TAILS EP (Self-Released)

Local Vancouver band Man Your Horse's debut EP *Tails* presents six dynamic songs that bring the listener along for some some musical mental gymnastics.

The songwriting is tongue-in-cheek and each track is associated with a different animal, bringing to mind something of an indie-rock Aesop's fables. One such tale—about a hydrophobic polar bear on a melting ice flow—allegorically expounds on the fear of the inevitable. The opening song, "Adult Behaviour," is about coming to terms with one's role as an adult and learning to cope with the pressures of adult life—as told from the point of view of a hunted pubescent jaguar.

Man Your Horse channels a host of influences, from **Tom Waits** to the **Mars Volta**. There's a lot going on musically on the six tracks, which you might expect from a group who describes their music as "math/soul." A little ostentatious perhaps, but *Tails* delivers. The rhythms are complex and varying, often going through three or four different time signatures over the course of a song. There are traces of blues and prog-rock and the distortion-drenched guitar also cycles through time signatures at a rapid pace, keeping the listener on their toes.

For a self-released first release, this is a strong showing from the creative rockers. Their high-energy sound, creative musicality and entertaining lyrics blend well; the recipe for one heck of a live show. For a healthy dose of cerebral indie-rock, keep an eye out for Man Your Horse.

—Adam Mannegren

THE RAIN & THE SIDEWALK WEAKNESS (McLean Records)

Trevor Thompson has got some issues, and he's going to let you know all about them. He boldly declares that his mission statement is to "ruthlessly strive for reckless self-indulgence, MWAHAHAHAHA..." and this statement may lead you to believe that there is some humour involved in this double album, but you'd be mistaken.

It is densely overwritten and over-recorded; strains of '80s post-punk and goth can be heard in the cold-toned, layered strata of drum machine, synth, bass and guitar, as well as Thompson's acquired-taste vocals. He rants in his flat, deadpan, singing drone about everything that's wrong in his life. The album proves this through song titles such as "Regret," "Rejected" as well as "Repulsive Pining" and "Inane Pining."

It's hard to recommend an album that is so musically claustrophobic and lyrically negative. That's not to say that the album doesn't have its moments. On a few of the tracks, the music opens slightly and breathes. The elements it comprises work together more coherently, instead of crowding each other. One senses restraint. That's what this album means, because you can hear some cool ideas, on say "Abrasive Candy" and especially "A

Moment of Weakness"; it just seems like they get smothered instead of showcased to their fullest.

—Douglas Mackenzie

T-TRAIN UNEDUCATED (Monsterdinosauro)

Hailing from the crossroads at 25th and Main, local MC T-Train is somewhat of a prodigy. The proud Vancouverite's first full-length *Uneducated* is an indie masterpiece worth all the praise it has already garnered. Put out by Vancouver label Monsterdinosauro Records, the album serves up 10 booming tracks of thoughtful, masterfully produced hip-hop. There ain't no gangsta rap here, ain't no sex rhymes neither. This is straight up, positive, open-minded hip-hop crafted by someone who has had a life long infatuation with the urban art form.

T-Train's rhymes are tight, his flow is smooth and his style is doused with old school flavour and new school consciousness. All this is backed by serious beats and melodies laid down by local talents such as **Citizen**, **DJ Haze**, **Authentic** and **J. DeCouto**. What results is a set of explosive tracks that will get everyone bouncing. "Binge," the opening rhyme, serves as a traditional hip-hop prologue, with T-Train introducing himself and proclaiming his love for rapping. "Swept Away" is the slow jam on the album—a tale of love gone wrong—but T-Train takes this up with a positive spin. "Turn It Up" puts hard rhyming against old school beats and loops and "Are We There Yet" is the anthem that will make T-Train famous.

Uneducated is an exceptional debut by a talented MC who is sure to become legendary. T-Train put his soul

on wax, and sold it on 25th and Main. There simply isn't any other explanation for his microphone skills!

—Mark Paul Hus

YOU SAY PARTY! WE SAY DIE! XXXX (Paper Bag)

Red lipstick. **Ace of Base**. Foam parties in Cancun. These are the things that XXXX is made of. With their latest album, Abbotsford quintet *You Say Party! We Say Die!* make it abundantly clear they know how to have a good time. Like we didn't know already.

Lead singer Becky Ninkovic has upped her chops on this record, replacing chantey riot grrrl rants of yore with vocals strong enough to slay dragons. With the help of some glossy production courtesy of Howard Redekop (who has worked with the likes of **Tegan & Sara** and the **New Pornographers**) Ninkovic lays down sultry tracks that **Karen O** would be proud of.

With synths to spare, the album carries a distinctly nostalgic vibe. "Dark Days" feels like it could be on the soundtrack of a John Hughes movie, while "Glory" stands a lonely throwback to their earlier stripped-down dance-punk days.

Unlike in previous efforts, leftist politics take a backseat on this record. So does any semblance of d.i.y. charm. But with familiar bursts of energy and aggression, the band makes up for it with consistent danceability.

And in case you're still wondering, XXXX is not a reference to the adult entertainment industry, but rather a cheesy code word for "love." This is worth noting, because the lyrics in the chorus of "Laura Palmer's Prom" could easily be mistaken to say: "my heart needs a lap dance." Indeed.

—Sarah Bermán



// REAL LIVE ACTION

ROSE MELBERG / ANGELO SPENCER / AUNTS & UNCLES

September 18 / Little Mountain Studios

Rose Melberg may have told her audience that "this is a small show for a small record," but it definitely had a big heart. The evening started off with Melberg and a special guest serenading early arrivals with a ukulele. The sweet island melodies assured that smiles were placed on faces. Next, Aunts & Uncles took to the stage to play a potent blend of indie rock and chamber pop. The four-piece brought an amazingly full sound to such a small space with delicate interplay between strings, guitar, xylophone and drums.

Olympia's Angelo Spencer next took listeners out of the gallery and "into the desert" through a set of extended surf jams that would have made Link Wray proud. Spencer brought a playful, relaxed vibe to the stage and even managed to get some of his mostly seated audience up and dancing.

The last dance, so to speak, was saved for Ms. Rose Melberg, for whom this record release party was thrown (*Homemade Ship*, out now on K Records). Several guests joined Melberg onstage, including members of Aunts & Uncles and Apollo Ghost's Adrian Teacher for a heartfelt rendition of "Each New Day." The ever-talented Larissa Loyva (Kellarissa) joined her for the duration of the set, and for several songs she had a very special guest: Rose's mom. Melberg played a soft acoustic set (her songs are quieter now to keep her son from waking) delivered with tender vulnerability. This vulnerability was definitely felt on one of the evening's most affecting numbers, a cover of Roy Acuff's "Blue Eyes Crying in the Rain" performed by Melberg, her mother and Loyva. There was an undeniable sweetness to this mellow evening, one that won't soon be forgotten despite it only being a "small show."

—Sean Nelson

SHINDIG NIGHT 2

CATAMARAN / HALF CHINESE / NO TIME

September 22 / Railway Club

Shindig Night Two at the Railway Club was like a normal show in reverse. As the evening wore on, the music became more experimental and the crowd got thinner and less enthusiastic. To be fair, it was a Tuesday.

Catamaran opened the show to an enthusiastic, almost-full house. Their interesting blend of pop and dissonance made them the best band of the night and certainly the crowd favourite. While they occasionally suffered from Inaudible Vocal Syndrome, the rhythms and overlapping guitar figures made everyone listen carefully. Highlights included "Apparition," "Clocks" and a tap-dance solo. The band exuded lots of energy and seemed happy to be playing.

Half Chinese, the night's eventual winner, came next. The band specialized in the sort of instrumental compositions that are more fun to play than to listen to. That being said, Half Chinese were tight, and proficient on multiple instruments. The band moved skillfully between an array of styles; sometimes they were Animal Collective, other times they were the Strokes with no singer. Their highly polished disorder was impressive, but the slower, lyrical songs were their most compelling.

No Time, one man's collaboration with a tape deck, was by far the most bizarre act of the night. The guy had quirky down to a science; he wore a glorified gym strip and had stickers covering the ends of his guitar strings. Though he shouted and played heavily distorted guitar over a lo-fi backing track, his performance was quieter than most acoustic sets. He gave the hipsters in attendance a taste of their own medicine. It certainly went over my head, but Andy Warhol would've loved it.

—Ben Johnstone

BRASSTRONAUT / AN HORSE

September 23 / Biltmore Cabaret

When local band Brasstronaut's *Old World Lies* debut EP landed in 2008, it instantly became clear that they were something special. They'd found a weird and great intersection between jazz, rock and classical themes, and nobody else sounded quite like them. Most bands would be content to keep the same sound for a while after only one EP, but Wednesday's show at the Biltmore showed that Brasstronaut keeps pushing forward.

Openers An Horse, a duo from Brisbane, had the task of warming the crowd up. No small task at a show with plenty of bearded jazz enthusiasts, but they managed to pull it off somehow. Think catchy guitar-driven pop reminiscent of Dog Day or Tegan & Sara. A few of their songs sounded nearly identical, but that seems to be par for the course in the unforgiving world of power pop.

Soon after, Brasstronaut hit the stage with plenty of new material. To be honest, the new songs blew me away. I was expecting more gloomy, jazzy tunes to keep me company during any future breakups. Instead, Brasstronaut played multiple energetic art-rock songs that still managed to retain hints of their old sound. If the Unicorns reunited and picked up some brass and woodwind musicians, they'd sound something like this. A few new songs were more sedated like *Old World Lies*, but it was the new sound that really stuck in my head.

Brasstronaut also tried applying their newfound energy to some old tunes, with mixed results. "Old World Lies" felt awkward with prominent bass guitar and drums, but some extra drive for the climax of "Requiem for a Scene" worked wonders.

This show was originally supposed to be a release party for Brasstronaut's debut LP, but that's since been delayed—a bit disappointing, but it looks like the album will be well worth the wait.

—Reilly Wood

GZA

September 24 / Pit Pub

UBC's Pit Pub is probably the last place you'd expect to see a member of the iconic '90s hip-hop group Wu-Tang Clan. Yet, on a late September evening, founding Clan member GZA made the trek out to the campus. The question of the night would be whether this living legend would deliver.

Extra security was brought in for the show. Each person was briskly patted down and had a metal detector run over them. It was obvious that this was a mostly male crowd, ready to feed off testosterone-filled aggression fueled by the raw hip-hop—big beats and complex lyrics sans bling and hos.

Before the GZA took the stage, Girlfight DJs Michael LaPointe and Andy Dixon (of the Biltmore's House Party) opened with a fresh mix of '90s hip-hop classics, throwing down just the right beats so that by the time the GZA took stage, the crowd was ready to let loose.

When GZA and his DJ calmly came on the stage, they quickly greeted the crowd and started rapping. Arguably, the night went downhill from here. He stuck mostly to his 2008 album, *Pro Tools*, but managed some older hits as well like "Animal Planet" and nostalgically sampled some Wu-Tang, encouraging them to chant, "Wu-tang clan ain't nothin' to fuck with," raising the energy level in the Pit to a peak.



Although the crowd's response was intensively positive, GZA was clearly not feeling the same. This man could have been a GZA imposter, rolling through his lines complete monotone and rapping over the crowd. Aside from a few handshakes, he barely acknowledged the crowd that was just one foot from him. From this lacklustre performance, it was questionable how he reached his level of success.

After his set, many wondered where GZA had gone. It was not till the morning after it was learned that GZA had gone upstairs in the Student Union Building to party with a group of girls the manager had rounded up at the end of the evening. It seemed a fitting ending for a faded star, not for a hip-hop legend, who at 43 seems to be just a shadow of his line "ain't nothin' to fuck with."

—Alex McCarter

PINK MOUNTAINTOPS / THE PACK AD

September 27 / Rickshaw Theatre

With the non-ticket-holder lineup stretching down Hastings nearly to Main Street, I thankfully breezed into the beautifully restored Rickshaw Theatre for a holy stoner revival of the musical variety. For the last couple of years I have been hearing rumours about the awesomeness that is the Pack AD, but it was only hours before show time that I gave them a glance on the YouTube to see what they had. On screen they seemed mighty enough and definitely catered



to my fondness for dirty blues metal, but gosh, all high and mighty I had no clue just how insane this local two-piece would be. Sneering, sweat drenched and playing hard, it took about five seconds for a band crush to blossom and another five for total adoration. Vicious awesome bluesy goodness brought forth by two cool gals who have great chemistry together. Skin tight and loud as hell, I shall follow this band to the ends of time.

Soon after the Pack AD bowed out, the funny smelling blue smoke started to rise as the Rickshaw filled with an assortment of jean-jacketed longhairs, anticipating the arrival and homecoming of Steve McBean's recently toured "other" project, Pink Mountaintops. Opening with "Axis: Thrones of Love" the crowd was lulled into a happy, trippy state that lasted until the final notes

were played. The collective swayed and clutched each other as they stared lovingly through glazed out eyes while McBean and pals delivered the sonic goods. Songs like "I (Fuck) Mountains" got beefed up while "Slaves" was hypnotic, picture perfect and had people enraptured. It was a great set played with a peaceful but powerful force that left beards akimbo and the good vibes flowing. And you couldn't have asked for a better venue either. The power of awesome music hath stoned the masses once again!

—Nathaniel Bryce

MATTHEW BARBER / JODY GLENHAM / ROSE RANGER

September 28 / Media Club

Monday has never been the night when you pencil "rocking out" into your calendar. [ed. Unless you plan to attend Ice Cream Social. See page 7 for more info.] Still, it's a good night to sit back, shake off the rain and thoughts of the coming week, and take in some sedate tunes. The moment I stepped into the Media Club, I knew that this was exactly the experience waiting for me: a crowd of mainly 30- and 40-somethings lounged about on the Turkish brothel-style cushions, sipping gin and tonics and comparing plaid shirts while they waited for what my friend Tyler termed the "homely, homely sounds of Matt Barber."

Rose Ranger kicked the evening off with a story that began with her in Berlin about three years ago and ended with her in South Africa with a worm in her foot. However, she failed to build on this promising anecdote, retreating into earnest guitar strums and flat lyrics sung in a little-girl whisper.

Jody Glenham recovered some of the audience energy with her charming pop tunes. She quipped to the audience that if you play more than three songs about drinking in a set, you're probably an alcoholic.

She proceeded to sing three, but sugared them up considerably with jangly keyboard melodies and her Fame-esque vibrato.

It was a nice lead-in to Matt Barber, the Suspended Splendour himself, who quickly won over the crowd with his bearded good looks and soulful hound-dog croon. Plus, he showed his true class by seamlessly turning an unfortunately-timed flush from the bathroom into a toilet joke during his cover of Jill Barber's "Chances." If I had a plaid bra, I would have thrown it.

The night was made complete by a surprise appearance from the aforementioned Jill Barber, who sang backup on a few songs. In the time-honoured tradition of sibling duets, their harmonies were clean, tight and sweet and their banter endearing. They finished the set with an adorable elementary school

talent show bow and for his encore Matt closed out the night with a cover of "Wicked Game" that would be enough to make Chris Isaak himself want to throw a plaid bra on the stage.

After chatting to the Barber kids for a while and buying CDs, the audience emerged into the moist night rejuvenated. While Barber didn't actually provoke any dancing, he at least managed to coax a self-conscious crowd out of their hipster reserve and into having a good time—not a bad way to start off the week.

—Miranda Martini

YOU SAY PARTY! WE SAY DIE! / GANG VIOLENCE

October 2 / Biltmore Cabaret

Forget the Granville strip—You Say Party! We Say Die! brought the dance party to 12th Ave. in early October. The lengthy line for the late show may have looked like it was from the aforementioned culturally-deficient entertainment district, but this event had a charm Granville will never possess. Warming up an eager crowd, Gang Violence launched into a set of nervy dance-rock that was truly apt for the evening (a few audience members even thought the band was YSP!WSD!). Singer Sarah Cordingley brought just the right amount of menace to her vocals and seemed noticeably pleased to actually "mean it" when comparing the audience to some of the band's less stellar tour dates. She told us, "You guys are awesome."

Gang Violence may have got hands clapping and bodies moving, but it was You Say Party! We Say Die! that really worked the audience into a fervor. The group played the most danceable rock this side of Martha & the Muffins with a seamless mixture of older songs and material off their new album XXXX, and even some that was as-of-yet unreleased. But it was 2007's *Lost All Time* that really shone. Drummer Devon Clifford commented, among other humorous repartees, that the audience members were "like rats trying to get off the Titanic" during crowd-pleaser "Opportunity," and indeed, that was how it looked. The front row of the crowd was crushed against the raised stage by the flailing bodies behind them, getting to the point where singer Becky Ninkovic was telling the audience to "back up" mid-song. But it was during the encore performances of "Like I Give a Care" and "The Gap (Between the Rich and the Poor)" when the crowd really exploded. The audience flooded the stage, dancing alongside Ninkovic and company with reckless abandon. At one point in the night Ninkovic told her audience that she wanted the room to "be filled with love," and unlike anything on Granville, this room most certainly was. [ed. Do you not consider dryhumping to be love?]

—Sean Nelson

SHINDIG 4:

JODY GLENHAM / LENGTHY LIST OF LOVERS / TIGERHEAD

October 6 / Railway Club

I go to Shindig for the heckling. The catcalls, the boos, the barrage of noise that host Ben Lai deflects from the stage with his wry grin as he postpones the announcement of the winners until we're scratching the tables with fury. [ed. I'm absolutely certain Ben enjoys this.] To my surprise, this week's judges propelled Lengthy List of Lovers into the semifinals. Reminding me of Eagle vs. Shark, this duo sported pop synthesizer and guitar, with occasional electronic blips and distortion. Clad in a foxy red slip and curious hat resembling a wimple, the lead singer (emanating a softer, hazier Lily Fawn) sang slow ambling melodies to sprightly pop grooves, while the guitarist (sporting shiny silver chainmail-esque shirt) chimed in. This awkward looking pair presented an amusing and entertaining set, although the songs lacked focus and melodies dragged.

The best set of the night was Tigerhead, a quartet of underage men who rocked out like Tortoise. This four-piece instrumental, with occasional vocals

for effect, fashioned songs that closed people's mouths and turned eyes to the stage. Technically proficient, the band produced evolving layers of rhythm and sound that captured interest and ended well before necessary. Check out Tigerhead under their new name, Flash Palace. My second goes to singer-songwriter Jody Glenham, who treated us to well-crafted songs and a voice like a rich cream ale. A host of backing musicians filled out the sound, and left punctuated spaces for Glenham's voice to soar through.

The judges' ruling left me in stunned silence and I combed through my recollections of the evening looking for memories of people in dark corners scrawling on white pieces of paper. Boo! Rubbish! I heckle these judges on the public pages of Discorder and encourage you to pit your musical opinion against Shindig's esteemed experts at the Railway Club next Tuesday!

—Brenda Grunau

QUADRUPLE DARE:

ADJECTIVE / FAKE SHARK-REAL ZOMBIET / THE GOOD NEWS / JUNIOR MAJOR

October 17 / Rickshaw Theatre

Four of Vancouver's premier bands—Fake Shark-Real Zombiet, Adjective, the Good News and Junior Major—released a collaborative album on Oct. 17, and the ensuing album-release show can best be compared to the Celebration of Light. Except instead of fireworks spraying across the sky, it was beer spraying across the audience. There was no shortage of energy (or beer, apparently) at the Rickshaw theatre, with all four bands appearing genuinely excited by their project. *Quadruple Dare* Vancouver Mutilation is an LP (with a limited release of 500) on which the bands cover each other's material. At the release party, the groups drew straws to determine set times. The result was a show bookended by great performances, with Junior Major opening, followed by Fake Shark-Real Zombiet then Adjective, and closed by the Good News. The evening played out like a girl with a beautiful face and ass like Beyoncé's, but with a midriff that could use a few sit-ups.

If Junior Major's performance were to take the shape of a female face, it would look like baritone guitarist Katy Horsley: that is, stunning. Unfortunately, the *Quadruple Dare* release party was her last show, although she'll be sticking around for another month or so to finish their latest album. Horsley gave a powerful, enthusiastic and sentimental final performance, proving she will be tough to replace.

Fake Shark-Real Zombiet and Adjective followed, and neither band was able to live up to Junior Major's impressive opening. Fake Shark gave a tight, vigorous and well-rehearsed performance, but came off a little dated. At the spectacular 2007 release party for *Zebra! Zebra!*, front man Kevin Maher was current, exciting and had all the girls angling for a make-out. While no longer cutting edge, Maher did prove Fake Shark still wields sharp musical teeth that can attract a crowd.

Adjective gave a solid, unremarkable performance. The sound quality was generally excellent throughout the evening, with the fine acoustics of the Rickshaw. Adjective, however, was slightly too loud. Bassist/vocalist Dustin John Bromley was a bright spot in the set, demonstrating, as per usual, charisma and charm on stage.

The Good News closed the evening with the assistance of many of the other performers who came on stage (or sang from the floor) as the show progressed. Bromley, performing once again, dropped his pants in celebration of the occasion. The enjoyment of the musicians was palpable, and one can only imagine the great time they had recording the album—in all likelihood, the studio, much like this show, was drenched in beer spray.

—Leanna Orr

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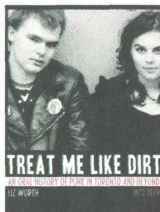
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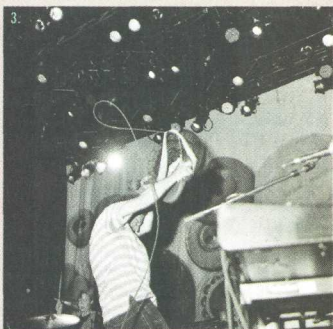


POP MONTREAL //

2009

PHOTOS BY ROBERT FOUGERE

1. Unfamiliar records showcase poster!
2. Ira Kaplan of Yo La Tengo at Club Soda.
3. Ira Kaplan throws down one of many a guitar solo.
4. En route from Vancouver YVR to Montreal YUL.
5. Hello Montreal.
6. Vancouver's No Gold at La Divan Orange.
7. Edo Van Breeman substitutes Make Out Videotape for his band Brastronaut.



// CİTR 101.9 FM CHARTS

STRICTLY THE DOPEST HITZ OF NOVEMBER

#	ARTIST	ALBUM	LABEL	#	ARTIST	ALBUM	LABEL
1	You Say Party! We Say Die!	XXXX	Paper Bag	26	Why?	<i>Eskimo Snow</i>	Anticon
2	Shearing Pinx*	<i>Weaponry</i>	Divorce	27	The Hidden Cameras*	<i>Origin: Orphan</i>	Arts & Crafts
3	Islands*	<i>Vapours</i>	Anti-	28	Mum	<i>Sing Along to Songs You Don't Know</i>	Euphono
4	B-Lines*	<i>burnt cds 7"</i>	Nominal	29	Antipop Consortium	<i>Fluorescent Black</i>	Big Dada
5	Ohbijou*	<i>Beacons</i>	Last Gang	30	Digits*	<i>Hold It Close</i>	Independent
6	Cranfield & Slade*	<i>12 Sun Songs</i>	Or Gallery	31	Madness	<i>The Liberty of Norton Folgate</i>	Yep Roc
7	Rich Hope*	<i>Is Gonna Whip It On Ya</i>	Sandbag	32	The Cave Singers	<i>Welcome Joy</i>	Matador
8	Various*	<i>Copyright Copyleft Festival Sampler</i>	Vancouver New Music	33	The Apples in Stereo	<i>#1 Hits Explosion</i>	Yep Roc
9	Sex Church*	<i>s/t 7"</i>	Sweet Rot	34	The Ettes	<i>Do You Want Power</i>	Take Root
10	Mode Moderne*	<i>Ghosts Emerging</i>	Lust Nuevo	35	Wax Mannequin*	<i>Saxon</i>	Zunior
11	The SSRIs*	<i>Teems</i>	Independent	36	Peace*	<i>Slow Children</i>	Reluctant
12	Jandek	<i>Not Hunting for Meaning</i>	Corwood Industries	37	Vic Chesnutt	<i>At the Cut</i>	Constellation
13	Atlas Sound	<i>Logos</i>	Kranky	38	Rick White Album*	<i>1-3-7</i>	Blue Fog
14	Magneta Lane*	<i>Gambling with God</i>	Last Gang	39	The Action*	<i>Complete Punk Recordings 1977-1978</i>	Sudden Death
15	Chromeo*	<i>DJ Kicks</i>	!K7	40	Flight of the Conchords	<i>I Told You I Was Freaky</i>	Sub Pop
16	Karl Blau	<i>Zebra</i>	K	41	Black Mold*	<i>Snow Blindness is Crystal Antz</i>	Flemish Eye
17	The Pains of Being Pure at Heart	<i>Higher Than the Stars</i>	Slumberland	42	The Dutchess & the Duke	<i>Sunrise</i>	Hardly Art
18	Girls	<i>Lust for Life/Life in San Francisco</i>	True Panther Sounds	43	Vincat*	<i>Hoi Polloi</i>	Hive Creative Labs
19	The Ex-Boyfriends*	<i>To the Lowest Bidder</i>	Cash Fork	44	The Laundronauts*	<i>The Laundronauts Come Clean</i>	Spincycle
20	Lou Barlow	<i>Goodnight Unknown</i>	Merge	45	Polvo	<i>In Prism</i>	Merge
21	No Age	<i>Losing Feeling</i>	Sub Pop	46	Nadja*	<i>The Bungled & the Botched</i>	Blocks Recording Club
22	Duplex*	<i>Worser</i>	Mint	47	HC-B	<i>Soundcheck For A Missing Movie</i>	Hidden Shoal
23	The Parlour Steps*	<i>The Hidden Names</i>	Nine Mile	48	Shonen Knife	<i>Supergroup</i>	Good Charamel
24	Puberty*	<i>First Slime</i>	Independent	49	Let's Go To War*	<i>Karmageddon</i>	Last Gang
25	The Raveonettes	<i>In and Out of Control</i>	Vice	50	Os Mutantes	<i>Haih Or Amortecedor</i>	Anti-

CİTR's charts reflect what's been played on the air by CİTR's lovely DJs last month. Records with asterisks (*) are Canadian. Most of these excellent albums can be found at fine independent music stores across Vancouver. If you can't find them, give CİTR's music coordinator a shout at (604) 822-8733. His name is Luke Meat. If you ask nicely he'll tell you how to find them. Check out other great campus/community radio charts at www.earshot-online.com.

DO MAKE SAY THINK Other Truths CD/LP

The sixth full-length from **Do Make Say Think** defiantly features four long-form tracks, three of which clock in at over 10 minutes, and all of which trace the inimitable musical arcs that have made this band justly celebrated for their unique sonic palette and vibrant distillation of compositional forms and influences into some of the past decade's most consistently rich and rewarding instrumental rock. The four songs on **Other Truths** are vintage **Do Make Say Think**, and the album represents the first time since the band's debut (recorded over a dozen years ago) that they have found themselves with an entire collection of songs that unfold so organically over long duration.

CD 16.98 LP 20.98

SUFJAN STEVENS The BQE CD

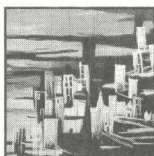
Sufjan Stevens is proud to present **The BQE**, a cinematic suite inspired by the Brooklyn-Queens Expressway and the Hula-Hoop. Commissioned by Brooklyn Academy of Music (BAM), **The BQE** was originally performed in the Howard Gilman Opera House in celebration of the 25th anniversary Next Wave Festival in October of 2007. **The BQE** is also accompanied by an idiosyncratic musical soundtrack (composed by **Stevens** for band and chamber orchestra), evoking a romanticized musical choreography of perpetual motion vs. gridlock. Borrowing variously from **Gershwin**, **Terry Riley**, **Charles Ives**, and **Autechre** (to name a few), the music showcases skittish woodwinds wrestling out impressionist articulation (in 7/8) and imperial brass anthems evoking various incarnations of the music of the automobile.

CD 16.98

THE POINTED STICKS Three Lefts Make A Right CD

Turn, turn, turn. If to everything there is a season, then the season has come for the **Pointed Sticks** long-awaited second full-length album. On November 1st, Northern Electric is proud to release **Three Lefts Make A Right**, 13 new songs in the great tradition of the band. Coming some 29 years after the classic **Perfect Youth** and mixed by legendary producer **Mike Fraser** at the Warehouse Studios in Vancouver, the record is already creating a buzz with the advance release of "Wireless" which is now going out to media outlets worldwide. "It's a killer album. I can't wait to share it with the world," said Northern Electric's Richard Chapman of the album recorded at Mushroom and Paramount Studios. Now is their time to share it with you!

CD 16.98



KING KHAN & BBQ SHOW Invisible Girl CD/LP

From the instant the '60s jingle-jangle guitar line hits you know that you are in for a real swinging garage rawk time at the hands of everyone's favourite showman **King Khan!** Together with his **BBQ Show**, **Khan** has struck a vein of pure gold and now goes about reconnoitering his claim and giving us nugget after nugget of illustrious hits!

CD/LP 16.98



THE OTHER STUFF YOU SHOULD SHAKE YOUR HEAD WITH:

LOVE - Love Lost CD/LP

MORRISSEY - Swords CD/LP

GUIDED BY VOICES - Suitcase 3: Up We Go Now 4CD

MELT BANANA - Lite Live: Ver.0.0 CD

KEVIN BARKER - You and Me LP/CD

FUNKADELIC - Standing On The Verge CD/2LP Westbound reissue

NAAM - Naam 2LP

COLD CAVE - Love Comes Close LP/CD

V/A - Ghana Special: Modern Highlife, Afro-Sounds & Ghanaian Blues 2CD

FELIX - You Are the One I Pick LP/CD

JELLO BIAFRA & THE GUANTANAMO SCHOOL OF MEDICINE - The Audacity Of Hype CD/LP

DEAD MANS BONES - s/t CD/LP

ALEX OUNSWORTH - Mo Beauty CD

X - Wild Beauty LP

STAR FUCKING HIPSTERS - s/t CD/LP

RAIN MACHINE - s/t LP

ELVIS PERKINS IN DEARLAND - Doomsday EP 12"/CDEP

EMILIANA TORRINI - Me and Armini Gold Edition 2CD

PINK MARTINI - Splendor In The Grass CD

LOVE - Love Lost 2LP/CD

BOB DYLAN - Self Portrait 2LP

OF MONTREAL - Coquelicot Asleep in the Poppies 2xLP+MP3

OF MONTREAL - Aldhis Arboretum (180gram) LP+MP3

OF MONTREAL - The Early Four Track Recordings LP+MP3

OF MONTREAL - The Bedside Drama: A Petite Tragedy LP+MP3

OF MONTREAL - The Bird Who Continues to Eat the Rabbit's Flower LP+MP3

JAMES HUSBAND - A Parallax I LP/CD

THE BREAKAWAYS - Walking Out On Love (The Lost Sessions) LP/CD

NERVES - Live! LP

BRIMSTONE HOWL - What's He Done Lately? LP/CD

DAVID BOWIE - Space Oddity reissue CD

KINGS OF CONVENIENCE - Declaration of Dependence CD

PLACE TO BURY STRANGERS - Exploding Head CD

BROADCAST AND THE FOCUS GROUP - Investigate Witch Cuits CD

GET BACK GUINOZZI - Carpet Madness CD

JAMES HUSBAND - A Parallax I CD

00100 - Armonica Hewa CD

RICHARD YOUNGS - Under Stellar Stream CD

LEONARD COHEN - Live At The Isle of Wight 1970 CD

JULIAN CASABLANCAS - Phrazes for the Young CD

VARIOUS - Warp 20: Unheard CD

BLOOD BROTHERS - Various reissues on Epitaph

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Zulu Art News!

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Sun 12:00-6:00

A SWELL SEASON AT ZULU

Cognoscenti music picks to get you through the approaching doldrums...

ATLAS SOUND

Logos CD/LP

Second solo album from **Deerhunter** frontman **Bradford Cox**, following his debut **'Let The Blind Lead Those Who Can See But Cannot Feel'** from early 2008. Eleven delectable pop delights served up to tantalize and tickle your taste buds. Guest appearances by **Noah Lennox (Animal Collective)** and **Laetitia Sadier (Stereolab)**.

CD/LP 16.98

NIRVANA

Bleach 2LP

Marking the 20th Anniversary of **Nirvana**'s debut album, Sub Pop will re-issue the Platinum Certified **Bleach** on November 3, 2009. This expanded CD/double-LP will include a never-before-released live performance, special packaging and the first run of the double-LP will be on 180g white vinyl (the first run of the original LP was also on white vinyl). Originally recorded over three sessions with producer **Jack Endino** at Seattle's Reciprocal Recording Studios in December 1988 and January 1989, **Bleach** was released in June of '89 and remains unequivocally/unsurprisingly Sub Pop's very favourite **Nirvana** full-length. The album initially sold 40,000 copies, but was brought into the international spotlight following the release and worldwide success of their 1991 sophomore effort, **Nevermind**. Subsequently **Bleach** went on to sell 1.7 million copies in the US alone, according to Nielsen SoundScan. This 20th Anniversary Edition has been re-mastered from the original tapes at Sterling Sound in a session overseen by producer **Jack Endino**. This edition will include an unreleased live recording of a complete February 9th, 1990 show at the Pine Street Theatre in Portland, Oregon. The show features performances of **'Love Buzz,' 'About a Girl'** and a cover of **The Vaselines'** song **'Molly's Lips'** and has been re-mixed from the original tapes by Endino (complete track listing below). A 52-page CD /16-page LP booklet which includes candid photos of the band not previously released to the public will also be included in this deluxe edition.

2LP 24.98

CONVERGE

Axe To Fall CD

Groundbreaking hardcore-metal band **Converge** will release their long anticipated new studio album, **Axe To Fall**, on October 20 via Epitaph (vinyl on Deathwish). Considered one of the most intense, important, and influential metal/hardcore bands ever, **Converge** continue their uncompromising evolution, experimenting and manipulating the fiercest form of music with the most aggressive album of the year, **Axe To Fall**. Fitting like a puzzle piece in their all but flawless catalog, **Axe To Fall** is an undeniable progression in the band's canon of cacophonous sound, dexterous skill and ingenious art, as thirteen of the most viciously powerful songs **Converge** has ever written reign down on listeners in a surge of sonic fury.

CD 16.98

FLIP THE PAGE!

SWELL SEASON

Strict Joy CD

The **Swell Season** are **Glen Hansard** (from the Irish band the **Frames**) and **Marketa Irglova** (classically trained Czech pianist and vocalist). In 2007, **Once**, a film about two people meeting and falling in love on the streets of Dublin, became an indie phenomenon, as audiences everywhere responded to the unassuming charm of the two leads, **Glen** and **Marketa**, and the beautiful music they made together. On the way to going gold, the **Once** soundtrack brought the **Swell Season** onto the stage of the Academy Awards, where the band won the Best Original Song award, and into the hearts of the audience and host **Jon Stewart**. Since then they have toured to sold-out venues as the **Swell Season**. **Once** has become a perennial top DVD rental and seller, and now the film is in development for a Broadway musical to open early in 2010. Now comes the much anticipated follow-up, **Strict Joy**, and from the first notes of first track **'Low Rising,'** the magical audiences found in **Once** is back. The band returns to map the rocky peaks and valleys of relationships in songs like the haunting **'I Have Loved You Wrong,'** a **Marketa** feature, and the driving, anthemic **'The Rain.'** A feature documentary will make the festival rounds this fall, covering the making of **Once** and **Glen** and **Marketa**'s musical coming together, but in the meantime, the beautiful songs of **Strict Joy** will tell their story.

CD 16.98

FUCK BUTTONS

Tarot Sport CD/LP

Fuck Buttons burst back into action with the release of their blistering new album, **Tarot Sport**. The album was preceded by the release of a single, **Surf Solar**, on September 14th. **Fuck Buttons**, the duo of **Andrew Hung** and **Benjamin John Power**, recorded **Tarot Sport** at Rotters Golf Club Studio in London with the legendary DJ, producer and remixer **Andrew Weatherall** on production duties. The results of this pairing are astounding. **Tarot Sport** is an album in which **Fuck Buttons** continue to refine, craft, explore and develop the experimental aesthetic of last year's critically acclaimed debut album, **Street Horrrisn**. However, they also take proceedings to another level through a combination of their own ambitious aims and the application of **Weatherall**'s clear-sighted, rule-defying precision and attention to sonic detail. The seven tracks on the album reflect a new-found complexity of sound and a more layered depth to the recordings; recordings that pushed everyone to the limit of their abilities. As **Power** says, "I think it sounds a lot thicker than our previous work...our brains kind of went into meltdown."

CD16.98 LP 22.98

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